

A MANUAL OF THE BENGALI LANGUAGE

By J. D. Anderson

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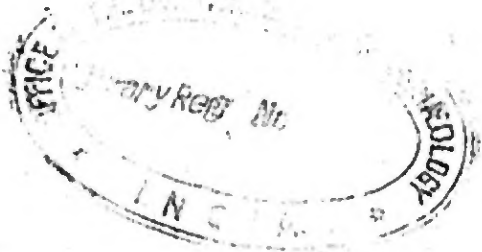
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A MANUAL
OF THE
BENGALI LANGUAGE

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A MANUAL OF THE BENGALI LANGUAGE

BY

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PRIYA-SUHIKT ŚRĪ ALFRED REBELLIU SUHRDVAREṢU

Āmāder vīr-putra-dvay smaraṇ kariyā, āmār cim-diner bhaktir
nidarśan-svarūp e-i kṣudra pustak-khāni āpanār śrī-kar-kamale
pradatta karilām. E bhayānak yuddher samaye āpanār sauhārda-
ti āmār pradhān sahāyatā haiyāche. Āmār ekānta kṛtājñatā o
bhālavāsā grahaṇ kariben.

Āpanār cira-bandhu,

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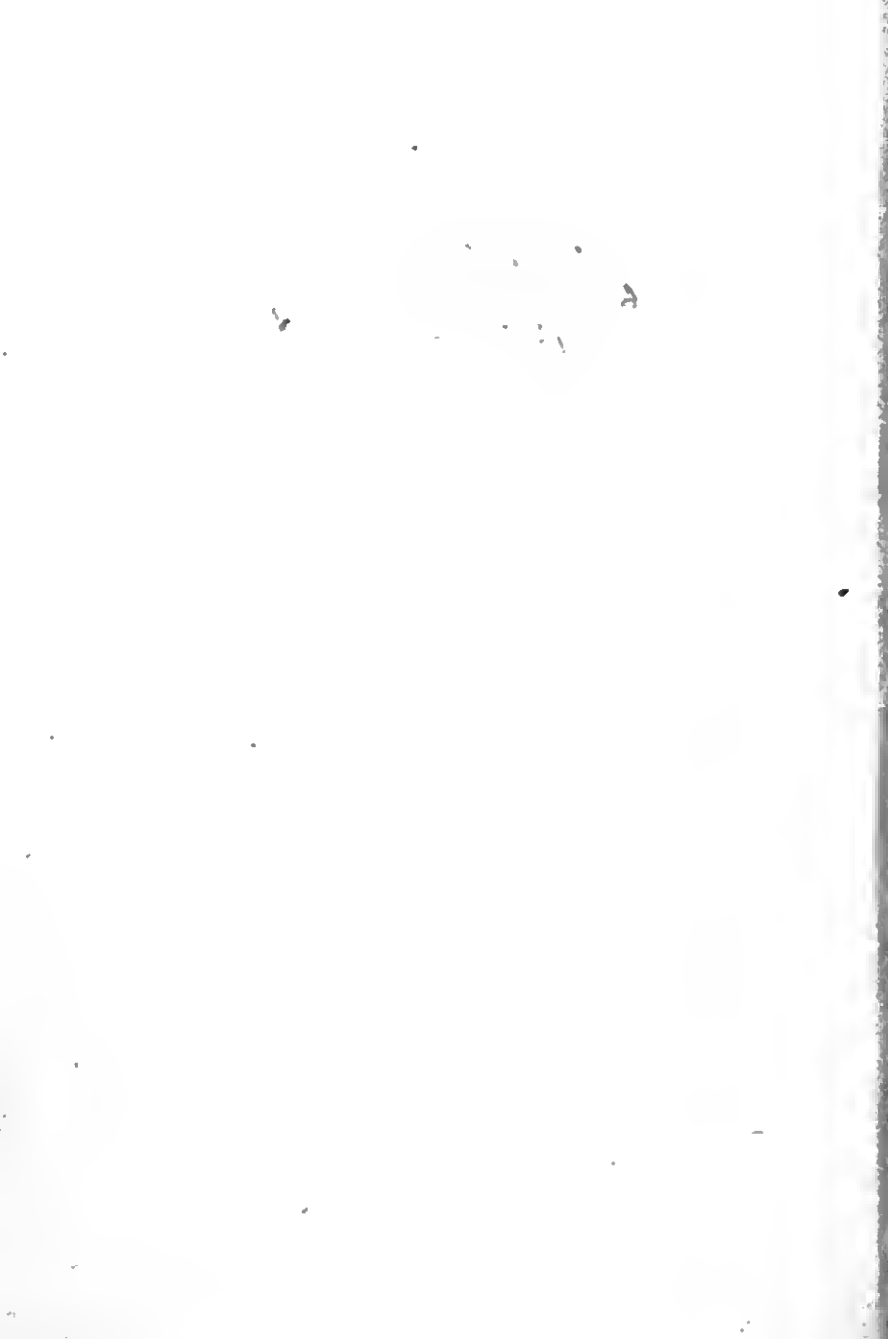


TABLE OF CONTENTS

	PAGE
INTRODUCTION	xi
PART I. ORTHOGRAPHY	1-12
I. <i>Tad-bhavas</i> and <i>Tut-samas</i>	1
II. The Alphabet	2
III. The 'five touch' theory	3
IV. The Sanskrit Letters	4
V. Auxiliary Symbols	4
VI. Bengali Symbols	5
VII. Pronunciation of Vowels	6
VIII. Pronunciation of Consonants	8
IX. Phrasal Accent	11
PART II. GRAMMAR	13-74
X. The Bengali Verb	13
XI. The Personal Pronouns	14
XII. The Verb <i>āch</i> -, 'be'	14
XIII. The Negative of <i>āch</i> -	15
XIV. Conjugation of <i>kur</i> -, 'do'	15
XV. The Negative Verb	17
XVI. Verbs formed by prefixing Verbal Nouns to <i>kur</i> -	17
XVII. Verbs formed by similarly prefixing Participles	18
XVIII. The Preterite Participle in <i>-ā</i>	18
XIX. The Imperfect Participle	19
XX. The Perfect Participle	20
XXI. The Absolute or Conditional Participle	21
XXII. The Gerund	21
XXIII. Conjugation of <i>ha</i> -, 'become,' 'be'	22
XXIV. The Passive with <i>ha</i> -	24
XXV. The Passive with <i>paṭ</i> -, 'fall'	24
XXVI. Conjugation of <i>gā</i> -, 'go'	25

	PAGE
XXVII. The two Passives with <i>gāt-</i>	26
XXVIII. Verbal stems in <i>-i</i>	31
XXIX. Verbal stems in <i>-u</i>	32
XXX. The Defective Verb <i>bate</i>	32
XXXI. Compound Verbs	32
XXXII. Declension of the Noun	36
XXXIII. The Ablative Case	37
XXXIV. The Plural Noun	37
XXXV. The Locative Case	38
XXXVI. The Vocative Case	39
XXXVII. Paradigm of Declension of Nouns	39
XXXVIII. Comparison, how effected	41
XXXIX. Declension of Pronouns	42
XL. Table of Pronouns, Pronominal Adjectives and Adverbs	42
XLI. Adjectives	45
XLII. The Adjective <i>ār</i>	45
XLIII. Cardinal Numerals	45
XLIV. Ordinal Numerals	47
XLV. Fractions	48
XLVI. Percentage	48
XLVII. Addition	48
XLVIII. Subtraction	48
XLIX. Multiplication	48
L. Division	49
LI. Months of the Year	49
LII. Days of the Week	49
LIII. Points of the Compass	50
LIV. The Enclitic Particles	50
LV. Adverbs	52
LVI. Conjunctions	53
LVII. Interjections	53
LVIII. Adverbial Phrases	53
LIX. Adverbial Phrases with <i>jāhāte, jena, pācho</i>	54
LX. Inseparable Prefixes	54
LXI. Sanskrit <i>san-dhi</i>	60
LXII. <i>Sam-dā</i>	71
LXIII. Assimilations in <i>Tad-bhava</i> words	73

	PAGE
PART III. SPECIMENS	75-122
LXIV. The Hyena and the Sheep	75
LXV. The Man bitten by the Dog	76
LXVI. The Travellers and the Fig Tree	77
LXVII. The Axe and the Water-god	78
LXVIII. The Old Woman and the Physician	81
LXIX. The Dog in the Manger	82
LXX. A Folk-Tale	83
LXXI. A Conversation	86
LXXII. Light in Darkness	89
LXXIII. The 'Sons of the Mother'	94
LXXIV. 'The Ship-wreck'	98
LXXV. A Criminal Petition	102
LXXVI. A Leading Article on the War Loan	103
LXXVII. An Extract from the <i>Rāmāyaṇa</i>	108
LXXVIII. An Extract from the <i>Meghnād-vadh</i>	111
LXXIX. An Extract from the <i>Mahābhārata</i>	113
LXXX. An Extract from Mukunda Rām's <i>Caṇḍī</i>	117
LXXXI, LXXXII, LXXXIII. Three Poems from Sir Rabindranath Tagore's <i>Gitañjali</i>	120, 122
PART IV. LITERAL TRANSLATIONS OF THE ABOVE SPECIMENS	123-143
PART V. THE BENGALI CHARACTER IN PRINT AND WRITING	144-154
PART VI. VOCABULARY	155-178

INTRODUCTION

Bengali is an Inde-Aryan language. That is, its vocabulary is derived from Sanskrit and from Prākṛit much as the vocabulary of the Romance languages of Europe is derived from literary and popular Latin respectively. In the case of Bengali, however, and especially of written prose in Bengali, the proportion of literary Sanskrit words is unusually large, owing to the fact that Bengalis have from very early times studied Sanskrit with much zeal and success. In fact many of the most successful authors of the silver age of Sanskrit literature were Bengalis, just as in the last centuries of Roman literature good and memorable work was done by Gaulish, Spanish and African writers to whose ancestors the speech of Rome was foreign. Thus the famous *Gīta Govinda* of the Bengali poet Jaya Deva is to Sanskrit literature very much what the *Pervigilium Veneris* and other poems by men of other than Italian race are to Latin literature. But the tendency to Sanskritize Bengali, to import into it words of pure Sanskrit origin, mainly showed itself in the 17th century, and since that time, as a result of contact with the west and the ardent and successful study of English literary art, Bengalis seem to have felt the need of a richer, and especially of a more abstract and philosophical vocabulary, than was supplied by the highly concrete and pictorial verse literature of the 15th and 16th centuries. Sir G. A. Grierson has given forcible

expression to a sentiment common among English students of Bengali, that this copious and seemingly reckless borrowing from Sanskrit was not merely unnecessary but harmful, and that it has resulted in some tendency to pedantry and magniloquence. That there is some justice in this criticism, no candid Bengali will deny. It is true enough of inferior authors; as true, perhaps, as of English writers at periods when a highly Latinized style was in vogue. But just as Dr Johnson and Gibbon could write admirably nervous and expressive English while using a preponderantly Latin vocabulary, so the best Bengali authors have been helped rather than hindered by the use of the sonorous and polysyllabic compound words they have borrowed from literary Sanskrit. The extracts from Īśvar Candra Vidyāsāgar's works in the examples appended to this little manual will show how skilfully and with what delightful ease and success a gifted writer can use a Sanskritic vocabulary in addressing an audience of school-children. To take another and even better example, the novelist Baṅkim Candra Chatterjee could write in either fashion. He could use the familiar Prākṛitic speech of street and market and, with wonderful tact and sense of literary fitness, did so chiefly in depicting scenes of simple pathos or homely humour. On the other hand, when he rose to passages of invective or scornful irony, he made an incomparably skilful use of Sanskrit words. A delightful example of this may be found in the powerful satires included in his little volume entitled *Lok rahasya*.

In more recent times, however, there has been a marked tendency to study, and so to appreciate and enjoy, the poets of the 16th and 17th centuries, a tendency

largely due to the disinterested and lifelong investigations of my old friend Ray Sahih Dineś Candra Sen, the author of the standard *History of Bengali Literature*. His lectures on the Viṣṇuvite poets delivered to Calcutta undergraduates have shown to what excellent literary use the speech of unlearned men can be put. Whether from that cause or from a natural reaction against a pedantic and artificial use of Sanskritic phrases, contemporary authors use a simpler and more purely vernacular style, such as marks the writings of Sir Rabindranath Tagore and that admirable novelist Mr Sarat Candra Chatterjee, now perhaps the most popular writer in Bengal, to mention only two out of many.

Simultaneously, there has come into existence, largely under the fostering care of the *Vaṅgīya Sāhitya Pariṣad*, a Society of which I am frankly proud to be a member, a body of earnest students of the origins of the Bengali language, and, so far as that is now possible, of the indigenous tongues which were used in Bengal before the present Indo-Aryan vocabulary was introduced by settlers from Magadha. The Proceedings of the *Pariṣad* deserve a more attentive study than they have yet received in Europe, a fact the more to be deplored because the Bengalis who are working at the history of their own language need the help of western students of comparative philology and phonetics, and can repay such aid with valuable contributions to the common stock of knowledge. Many of them, it is true, are already working on western methods and are making fruitful use of western scholarship. Among these I may be allowed to mention my friends Professor Suniti Kumar Chatterjee and Mr Jñānendra Mohan Dās, author of by far the best and most copious

Dictionary of the Bengali language which has as yet been published.

Research has still much spade work to do before we can arrive at an exact account of the origins of the Bengali language. That its vocabulary is chiefly a mixture of borrowings from Sanskrit and the Prākṛit or spoken language of ancient Magadha to the west is obvious enough. An examination of the Vocabulary appended to this manual will show that of a total of 1602 words, no less than 974 are pure *tut-samas*, borrowed without any alteration of spelling (though of course with a necessary alteration of pronunciation) from literary Sanskrit, while only 425 are Prākṛit *tad-bhavas* and only 203 are taken from foreign sources. But this enumeration hardly represents the true use and value of each class, since, for example, the importations from Islamic and Christian languages, though comparatively few in number, are very commonly used, while the literary words taken from Sanskrit, being consciously adopted by men of some culture and learning, are extremely numerous, but are often only used by particular authors, and not very freely by them.

Of the vocabulary of the original language or languages of the indigenous inhabitants of Bengal, Tibeto-Burmans in the North and East, Dravidians probably in the South and West, few traces remain, and these chiefly as words in local dialects, such as the word *tambu* for 'moon,' still used in Sylhet. In fact the local vocabularies have disappeared as completely as has the Gaulish speech in modern France. Yet methods of speech and thought may survive in other matters than the mere words used by men, words which are, all the world over, freely and easily

substituted for indigenous expressions. Bengali differs from other Indo-Aryan languages in its syntax, especially in its freer and highly idiomatic use of conjunctive participles, and above all in its initial phrasal accent, which has become so dominantly audible that it has practically destroyed the word accent which is so marked a feature of most Indo-European languages, and has become the basis of metre, as in French the final phrasal accent tends to supersede or at least to dominate over word accent. The origin of this phrasal *accent de durée* (an accent of 'prolongation' rather than anything corresponding to the fixed 'longs' and 'shorts' of Sanskrit, Greek, Latin, and some modern languages of India) has still to be determined. It can only be arrived at, probably, when a serious study has been made of the still surviving traces of indigenous languages on the borders and in the hill tracts of Bengal, where tribes still exist who have not been Hinduized and have not yet acquired the Indo-Aryan vocabulary which is necessary to those who would use the ritual and express the ideas of one or other form of Hindu belief.

An admirably lucid and competent account of the elements of Bengali philology and its relations to Sanskrit and Prākṛit will be found in Sir G. A. Grierson's article on Bengali in the latest edition of the *Encyclopædia Britannica*. It seems needless to reproduce here information so accessible and expressed in a form so intelligible to students of philology.

To show the importance of Bengali as the native language of many millions of our fellow subjects, I venture to borrow the following paragraph from the *Report on the Census of Bengal, 1911*, by Mr L. S. S. O'Malley, I.C.S.

"Bengali is spoken by altogether 44,861,000 persons, of whom 42,566,000 are residents of Bengal. In the latter province it is the language of 92 per cent. of the population, and the number of its speakers has risen by 7 per cent. during the last ten years, which is 1 per cent. less than the rate of growth among the general population. In Behar and Orissa it is spoken by 2,295,000, or 6 per cent. of the total population, the border districts of Purnea, the Southal Parganas, Manbhum and Singhbhum accounting for over nine-tenths of the total number."

Assamese and Oṛiya, the languages of Assam and Orissa, owe their vocabulary to the same Māgadhī Prākṛit as Bengali, and Assamese uses the same beautiful variety of the Deva-nāgarī script. Neither, however, has put an imported Sanskrit element to such excellent literary use as has Bengali, and the literatures of these two provinces (with the doubtful exception of the chronicles of the Assam kings, a rare example of Hindu historical writing) are markedly inferior to the rich variety and accomplishment of literary style, in prose and verse alike, to which Bengal has attained. As a very old admirer and student of Bengali literature, I may be allowed to express my conviction that the conferring of the Nobel Prize for Literature on Sir Rabindranath Tagore was a belated, and even a too personal recognition, by the West of the merits and charm of Bengali literature as a whole. It is, it must be admitted, a literature which is chiefly Hindu in its inspiration, as the literature of Europe is, to an extent perhaps not wholly recognised by ourselves, expressed in a vocabulary abounding in Christian allusiveness and implications. That, however, does not in the least rob it of its essentially human interest, its pathos and humour,

its remarkable variety and suppleness of style, and the expressive power of its prose and verse alike. The brief collection of examples appended to this manual has, of course, no claim to be regarded as an Anthology of the beauties of Bengali literature. Even here, however, the attentive reader may see to what many and delightful uses Bengali idiom and the rich vocabulary borrowed from Sanskrit and Pāṇkrit can be put by skilful hands. Nowhere—a significant fact—is Bengali more successful among Indian languages than in its translations of western authors. How supreme a proof of its literary capacity this fact supplies will be obvious to anyone who has attempted the perilous task of translation from languages of a type different from that of his own mother tongue.

While the bulk of this little Grammar was being printed, I became a member of a Committee on Grammatical Terminology, whose aim it was to apply to Indo-Aryan languages the same terms as are now used of the grammatical facts of European languages. It is now too late to alter the terminology I have adopted, but I do not think that this circumstance will hinder or embarrass an elementary student of Bengali. It is the aim of this Series to supply as brief a minimum of grammatical exposition as may enable a beginner to understand the examples which follow, in reading which the student can construct his own grammar as he goes along and gets some mastery of idiom. The Committee have, however, been compelled to compare and discuss the usages of the Indo-Aryan languages, both classical and modern, and perhaps I ought here to state that the Non-Finite forms

of the Verb ending in *-ite* and *-ile* are, undoubtedly, oblique cases of verbal nouns. For instance, *karite* corresponds to English 'a-doing' and *karile* to English 'on doing.' The Passive with the verb *yā* is certainly an Impersonal Passive in the third person, like the Latin *itur*, but can be used of all or nearly all the Intransitive Verbs and not only of the verb 'to go.'

I am indebted to H.M. Secretary of State for India for permission to use the Petition transliterated on p. 102, of which the copyright belongs to the India Office.

J. D. A.

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1920

PART I

THE ALPHABET AND PRONUNCIATION

§ I. *TAD-BHAVAS* AND *TAT-SAMAS*.

Like the Romance languages of Europe, the Indo-Aryan languages of Northern India are derived from two sources. As French, for example, took its earliest vocabulary from the spoken words of Roman settlers in Gaul, so Bengali adopted the vocabulary of Hindu and Buddhist immigrants from Magadha, the country of South Bihar, who spoke a language known as Māgadhi Prakrit, the "current speech of Magadha." But, again, as French in later times, when education spread, and especially when the Renaissance restored the treasures of classical literature to Europe, borrowed freely from literary Latin and took the words as written words with little alteration of spelling, but pronounced them, nevertheless, much as it pronounced the abbreviated words taken from popular Latin, so Bengali, when Bengalis came into contact with the West, at the end of the eighteenth century, and especially with English literature, borrowed words from Sanskrit literature. In the one case as in the other, the words taken from literary sources were chiefly abstract terms, terms of science, philosophy and politics, and used chiefly in writing prose. Bengali literature, before the end of the eighteenth century, was almost wholly written in verse. It abounded, as Bengali verse still abounds, in picturesque and suggestive

concrete terms, easily lending themselves to metaphor and imagery. Bengali prose, on the other hand, has borrowed more freely than any other Indian language from literary Sanskrit, chiefly in the form of verbal nouns. These are taken with the original Sanskrit spelling. Hence, as in French we have *mots d'origine populaire* and *mots d'origine savants*, so in Bengali we have Prākṛit words and Sanskrit words. It is to Sir G. A. Grierson that we owe the application to these of the convenient terms, respectively, of *tad-bhava*, 'derived from that,' and *tat-sama*, 'equal to that,' 'synonymous with that.'

Hence, owing to the fact that *tat-samas* are written as they were in Sanskrit but are pronounced, partly according to Māgadhi precedents and partly in accordance with indigenous ways of speaking, the Sanskrit rules of *san-dhi* etc., which were originally phonetic rules for correct pronunciation, have now become merely rules for the orthography of *tat-samas*. Bengali has its own methods of syllabic assimilation, which have not been reduced to formal rule. An attempt will be made to indicate these in what follows.

§ II. THE ALPHABET.

The alphabet, or *varṇa-mālā* ('colour garland,' 'garland of coloured symbols') used by Bengali and Assamese is an ancient and beautiful variant of the *deva-nāgarī* ('sacred-city's') script used in writing Sanskrit and some of the modern Indo-Aryan languages. The transliteration used in the following skeleton grammar is that adopted for all Sanskritic languages by the Tenth Oriental Congress held at Geneva in 1894. I have added four additional symbols for letters not found in Sanskrit.

§ III. THE 'FIVE-TOUCH' PHONETIC THEORY.

Letters are called *varṇa*, 'colours,' perhaps as having been originally written in colours. They are divided into *svaṛ-varṇa*, 'voice-letters,' or vowels, and *vyañjan varṇa*, 'dependent' or consonantal letters. All letters are, by Sanskrit phonetic theory, supposed to be produced in five different parts of the mouth, namely (beginning from the back of the mouth outwards), (1) *kaṇṭha*, 'the throat'; (2) *tālu*, 'the palate'; (3) *mūrdhā*, 'the skull,' the top of the mouth; (4) *danta*, 'the teeth'; and (5) *oṣṭha*, 'the lips.' Hence they are called, respectively, (1) *kaṇṭh-ya*, 'gutturals'; (2) *tālav-ya*, 'palatals'; (3) *mūrdhan-ya*, 'cerebrals'; (4) *dant-ya*, 'dentals,' and (5) *oṣṭh-ya*, 'labials.' The first twenty-five are, in each of these classes, divided into (1) the surd of that class and its aspirate; (2) the sonant of that class and its aspirate, and (3) the nasal of the class. The aspirates of consonants, though each has a separate symbol, are simply the consonants pronounced with a strong breathing. For instance, the symbol for *bh* may be fairly accurately pronounced by saying 'club-house,' as if it were 'clu-bhouse.' Sanskrit phonetic theory declares that these twenty-five letters are produced by touching the five parts of the mouth with the tongue. Hence these twenty-five letters are called *sparsa-varṇa*, 'touch letters.' They are also called *vargīya varṇa*, 'classified letters,' as pre-eminently belonging to the five classes*. After them come the four semi-vowels, called *antah-sṭha*, 'intermediate' (between vowels and consonants).

Next come the four *uṣma varṇa*, 'vapour letters,' 'breathed letters.' (Pronounce *ūsho*.) The vowels are

* From *varga*, 'a class, group.'

either (1) *hrasva*, 'short,' or (2) *dīrgha*, 'long.' A syllable (i.e. an initial vowel or a consonant or two or more compounded consonants with the ensuing vowel) is called *a-kṣar*, 'imperishable.' A syllable containing such a compound (e.g. *kṣa* in *a-kṣar*) is called a *yuktākṣar* (*yukta* + *a-kṣar*), a 'yoked syllable.' Note that all the Bengali terms in this paragraph are pure *tat-samas*, borrowed directly from Sanskrit.

§ IV. THE SANSKRIT LETTERS.

These are shown in the following table:

These are shown in the following table:										
	svar-varṇa								antah-stha varṇa	uṣṇa varṇa
	hrasva	dīrgha	surds		sonants		nasals			
			ka	kha	ga	gha	ṇa			
1. Kaṇṭh-ya,	a	ā	ca	cha	ja	jha	ṇa	ya	ṣa	ḥa
2. Tālav-ya,	i	ī	ta	tha	da	dha	ṇa	ra	ṣa	
3. Mārdhan-ya,	ṛ	[ṛ]	pa	pha	ba	bha	ma	va		
4. Dant-ya,	[i]	[ī]								
5. Oṣṭh-ya,	u	ū								

Besides these symbols there are four diphthongs, theoretically compounds of *a* and *ā*. These are *e* = *a* + *i*; *ai* = *ā* + *i*; *o* = *a* + *u*; and *au* = *ā* + *u*.

§ V. AUXILIARY SYMBOLS.

Besides the five nasal consonants shown above are two symbols which nasalize the vowels with which they are written. These are:

(1) *anu-svar*, 'following a vowel,' transliterated as *m̐*. This, in Bengali, is pronounced like the guttural *ṇ*, i.e. like English *-ng*.

* These are not used in Bengali. *R* in Bengali has the sound of *ri*.

(2) *anu-nāsika*, 'accompanying nasal' or *candra-vindu*, 'moon-dot' (in allusion to its Bengali symbol ◌◌). It nasalizes the vowel over which it is written. Thus French *on* would be written in Bengali as *ā* = া̃.

The symbol known as *vi-sarga*, 'cessation' (transliterated as *h*), as a final letter indicates an abrupt pause. In the middle of a word, before a consonant, it is not itself pronounced, but lengthens the sound of the consonant. Thus *duḥ-kha*, 'grief,' is pronounced *dukkho*. It is in this form a belated survival of Sanskrit phonetic theory. [See rule for *vi-sarga san-dhi*, § LXI.]

§ VI. BENGALI SYMBOLS.

(1) When *ḍa* and *ḍha* (ፈ and ፉ) are written as ፈ and ፉ, they are pronounced as a rough cerebral 'R' (like the Scots 'R') and its aspirate. I transliterate these as *ṛ* and *ṛh*. (These never occur as initials.)

(2) When *ya* is written as য়, it keeps its Sanskrit pronunciation of *Y*. But written as য, it is pronounced like *ja*, and is here transliterated as *ȳa*. It is called *antaḥ-stha ya*, 'semi-vowel *J*,' to distinguish it from *vargīya ja*, 'classified *J*.' (*ya* never occurs as an initial.)

(3) The sound of *W* before vowels is common in Bengali *tad-bhavas*, especially before *ā* and *e*. Before *ā* and *e* it is represented by *o*, separated from the following *ā* or *e* by the 'hings' or 'hyphen' letter *y*. (See pronunciation of *y* below.) Thus *yāoyā* is pronounced *yāwā*, *deoyā* = *dewā*, *haoyā* = *hawā*. I shall transliterate *-oy-* as *w* hereunder. The sound of *W* before *I* (usually only occurring in borrowed English words) is represented by *U*. Thus 'will' is written *uil*.

§ VII. PRONUNCIATION OF VOWELS.

(1) Pronunciation of *a*.

In Sanskrit and in most modern Indo-Aryan languages *a* has the sound of English *A* in 'villa,' or of French *E* in 'de,' 'me.' Like the corresponding French sound, it had a tendency to become mute as a final; i.e. to be replaced by a silent pause. This tendency, in spite of a complete change of sound, it retains in Bengali and Assamese, and, to a less extent, in Oriyā.

In Bengali, final *a* (which always has the sound of *o*) is mute, with the following exceptions:

It is pronounced as final *o*:

- (i) in the conjugation of verbs, except after *-m* and *-n*.
- (ii) after a compound consonant, or a consonant preceded by *r*, *ai*, *ni* or *h*; e.g. *sa-dṛśa*, *daiva*, *aṁśa*, *duḥ-kha*. But not so in monosyllabic nouns, such as *ṛṇ*, 'debt,' 'loan'; *tail*, 'oil.'
- (iii) at the end of *tat-sama* past participles, such as *sthita*, 'placed.'
- (iv) at the end of dissyllabic *tad-bhava* adjectives, such as *bara*, 'big'; *choṣa*, 'small'; *bhāla*, 'good.'
- (v) after *rih*; as, *gārha*, 'deep'; *dr̥ha*, 'firm'; *mārha*, 'foolish.'
- (vi) after *h*; as, *keha*, 'anyone'; *maha*, 'great'; *dur-ūha*, 'hard to understand.'
- (vii) in the affixes *-iya*, *-eya*, etc.

In transliteration, mute *a* is not written. Its existence is audible in metre, where the pause it implies occupies the space of a syllable.

Normally, except as a final, *a* has the sound of the *O* in English 'hot,' or *å* in Scandinavian languages. But in initial syllables it has a tendency to become *o*, and notably in the verbal stems *ba-*, 'speak'; *ka-*, 'say'; *la-*, 'take'; *ha-*, 'become,' 'be.' This change also occurs when verbs are pronounced in their abbreviated forms. Thus *kūriyā* becomes *kore*, 'having done.'

(2) Pronunciation of *ā*. This is always like *A* in English 'father.'

(For the phonetic effect on *a* and *ā* of preceding (and sometimes of following) *ty*, *vy*, *kṣ*, *ṡy*, *jñ*, *hy*, etc., see § VIII, 7.)

(3) Pronunciation of *i* and *ṛ*.

The normal pronunciation of *i* is that of *I* in English 'it,' and of *ṛ* that of *RI* in English 'rim.' But in monosyllables (especially at the beginning of phrasal units owing to the characteristic Bengali phrasal accent of prolongation) these and final *i* tend to take the sound of *I* in French 'il' and *RI* in French 'rire.' Thus, the name of the god Śiva is pronounced *Śib*, and *ṛṇ*, 'loan,' 'debt,' is pronounced *rīn*. The same difference of sound-quality may be heard in the two *i*'s of *tini*, 'he.'

(4) Pronunciation of *ī*. Always like *EE* in English 'meet.'

(5) Pronunciation of *u* and *ū*. These are always, respectively, like *U* in English 'put' and *OO* in English 'boot.'

(6) Pronunciation of *e*.

The normal pronunciation is that of *A* in English 'mate.' Very rarely, it has the sound of *E* in English 'bet,' as in *ek-tu*, 'a little.' In the pronominal adverbs

e-man, 'in this way,' 'thus'; *te-man*, 'in that way'; *je-man*, 'way in which'; *ke-man*, 'how?'; *e* has a *vi-kṛta*, 'altered,' pronunciation, like that of *A* in English 'hat,' 'bad.' (v. § VIII, 7.)

(7) Pronunciation of *ai*. Always like that of *OI* in English 'boil'*..

(8) Pronunciation of *o*. Always a pure *O*, as in French 'mot,' 'pot.'

(9) Pronunciation of *au*. Always like English *Ou* in 'boat,' 'go,' 'know'†.

§ VIII. PRONUNCIATION OF CONSONANTS.

(1) Gutturals: these are as in English; *ka* and *ga* are like *CO* and *GO* in English 'cot' and 'got'; *ṅa* has, as aforesaid, the sound of English *NG* in 'rung.'

(2) Palatals: *c* has the sound of *CH* in English 'church.' *j* has the sound of *J* in English 'judge'; *ṇ* has the same sound as *ṇ* and *n* in modern Bengali. It is in fact only retained as a separate symbol for the correct spelling of Sanskrit *tat-samas*. Indeed, it may be said that when *N* is in contact with *c*, *ch*, *j* or *jha*, it is written *ṇ*.

(3) Cerebrals: these are easily pronounced by Englishmen, having practically the sound of *T*, *D* and *N* as pronounced in English. The comic Englishman in Bengali plays and novels invariably pronounces the corresponding dental letters as if they were cerebrals. These letters are now pronounced by putting the tongue at the root of the teeth.

* This in other Indo-Aryan languages has the sound of *Y* in English 'by,' being really *Ā-I*.

† This in other Indo-Aryan languages has the sound of *AU* in German 'haus,' being really *Ā-U*.

(4) **Dentals:** these are pronounced by touching the tip of the teeth with the tip of the tongue. They are, I think, more distinctly audible in Western than in Eastern Bengal. *t* has exactly the sound of *T* in French 'tu.'

(5) **Labials:** *p*, *b* and *m* are as in English. But when *m* occurs as the second member of a compound with *ṣ*, *ś* or *s*, it merely nasalizes the preceding or (if the compound is initial) the following vowel. Thus, *uṣma*, 'warm breath,' is pronounced *ūsho*; *smaraṇ*, 'memory,' is pronounced *shārān*; *smṛti*, 'remembrance,' is pronounced *srīti*; *śmaśān*, 'a place for cremation,' is pronounced *shūshān*. [The modifying action of compound consonants on vowels *forward* in the first syllable and *backward* in the second syllable will be noted in compounds of *y*.] So also *ātma*, 'self,' is pronounced *āto*.

(6) **Semi-vowels:** *r* and *l* are pronounced like the corresponding English letters as pronounced when initials. Thus *r* in *rog*, 'disease,' has practically the same sound as in English 'rogue.' On the other hand *y* and *v* in *tat-samas* have undergone very interesting phonetic changes. As an initial always, and as the first letter in a syllable generally, *y* has assumed the sound of *j* and is, in fact, called *antaḥ-stha ja*, 'semi-vowel *j*.' Between vowels (as in *kur-iyā*, *yā-iyā*, *yā-oyā*) it is now practically a typographical device, like a hyphen, to show that the vowels it divides are separately pronounced. Similarly *v* as an initial or between vowels is now *b*, and is called *antaḥ-stha ba*, to distinguish it from *vargīya ba*, 'classified *B*,' the true *B*. I transliterate *y* and *v* and not *j* and *b*, because the distinction is necessary for correct spelling of *tat-samas*, and because they are still shown separately in dictionaries.

(7) *y* and *v* in compound consonants.

When *y* and *v* are the final members of compound consonants, they are not themselves pronounced but merely lengthen the sound of the preceding consonants. In the case of *v*, that is all that happens: thus *tvak*, 'skin,' 'touch,' is simply pronounced as *tāk*; *satvar*, 'quickly,' is pronounced *shāttār*; *satva*, 'nature,' 'property,' 'substance,' is pronounced *shāttō**.

In the case of *y*, the compound, if an initial, always affects the sound of *a* or *ā* in the following vowel, and (in Eastern Bengal at least) also affects those vowels backwards when occurring in later syllables, by epenthesis.

I give instances of forward action:

(a) *vy-ay*, 'expense,' is pronounced *bē*, like French 'bé' prolonged; *vy-akti*, 'a person,' is pronounced *bekti*; *tyakta*, 'deserted,' is pronounced *tekto*; *tyaj-*, 'abandon,' is pronounced *tej*, etc.

(ā) *tyāg*, 'desertion,' is pronounced like English 'tag'; *vy-ākaraṇ*, 'grammar,' is pronounced *bākārān*; *nyāy-ya*, 'regular,' 'customary,' is pronounced *nejjo*.

I need not give instances of backward action, as this change of vowel sound does not, I think, occur in the standard dialect of Calcutta.

The same action takes place in the case of the compounds *kṣa*, *jña* and *hya*, which in Prākṛit become *khya*, *gya* and *jya*. Examples: *kṣānto*, 'patient,' becomes *khānto*; *jñān*, 'knowledge,' becomes *ggān*; *bāh-ya*, 'external,' becomes *bājjo*; *sah-ya*, 'endurable,' becomes *shājjo*; *uh-ya*, 'to be removed,' becomes *ujjho*.

(So confirmed has this habit become that I have found

* Perhaps we have much the same phonetic change in English 'sword.'

in a petition the odd mis-spelling *a-nehya lābh*, 'unlawful gain,' for *a-nyāyya lābh* !)

(8) Pronunciation of the sibilants.

ś, *ṣ* and *s* have now all alike the sound of English *SH*. But *ś* followed by *r*, *r* or *ṇ* and *s* followed by *r*, *r* or a dental consonant are pronounced as English *S*. *h* has the same sound as English *H*. When *h* is compounded with a following consonant, the two consonants are commonly reversed in pronunciation. Thus *cinha*, 'a sign,' is pronounced *cinho*; and *āhlād*, 'joy,' becomes *ālḥād*.

§ IX. PHRASAL ACCENT.

The dominant audible quality in Bengali (as in French) is not, as in most European and Indo-Aryan languages, a fixed verbal accent, whether of force or duration, but a phrasal accent of duration. In French, the voice dwells longer on a final or penultimate syllable before a pause (or, in verse, a *cæsura*). In Bengali an *initial* syllable is thus prolonged, and the syllable thus dwelt on comes immediately after a pause (or, in verse, a *cæsura* or *phāk*). It is the regular recurrence of these prolonged syllables which constitutes the rhythm of metre. To take a couplet from a homely piece of verse, the metre goes thus:

pākhī sab | kare rab || rāti pohā-ila,
kānane | kusuma-kali || sakal-i phut-ila.

[N.B. The rhyming syllable carries an accent of duration not heard in prose.]

It follows from this that metrical units must consist of one or more whole words. Also that the rhythm in Bengali must necessarily be a falling rhythm consisting of such feet as —, —, —, —, whereas in French it consists necessarily of feet of the types —, —, —, —.

The verbal accent, free to move, gives variety to the verse. This is a crude and summary account of a complicated matter, for in Bengali certain words, pronouns for example, are extra-metrical, as it were, and are pronounced in an atonic and parenthetical manner. But what I have said may serve to show the difference between Bengali pronunciation (very audible when some Bengalis talk English, however admirably) and the pronunciation of languages with fixed word-accents whether of force or duration, whether of stress or quantity*.

* I ought perhaps to say that those who are accustomed to the use of the symbols of the International Phonetic Association will find an attempt I made to describe the sounds of Bengali in those symbols in the Bulletin of the London School of Oriental Studies, No. 1 for 1917. I ought also to add that it was with some reluctance that I have used transliteration instead of the indigenous script in this little manual. Yet transliteration, for foreigners at least, has its use, since it permits the use of typographical devices, hyphens, etc., which make etymological and other details visible at a glance, and so dispense with labouring explanations.

PART II

GRAMMAR

§ X. THE BENGALI VERB.

I begin with the Verb for the following reasons: (1) Participles are used in declining Nouns and Pronouns; (2) many Adverbs and adverbial phrases are formed with participles; (3) the Verb is the most indigenous feature of the language, and most free from recently imported *tat-samas*; (4) early study of the Verb enables the teacher to supply the means of early phrase-building, so that the learner can at once use the language naturally for purposes of thought and expression instead of memorising lifeless paradigms.

The Bengali Verb is extremely simple. Its conjugation consists in adding a perfectly regular and simple series of suffixes to a verbal stem, usually monosyllabic. When it is dissyllabic, it always ends in *-ā*; such a dissyllabic root may be a causal of a monosyllabic root. Thus *kar-*, 'do'; *karā-*, 'cause to do.' Or it may be an ordinary active verb, such as *berā*, 'wander about.' Sometimes the addition of *-ā* gives a vaguely reflexive sense to a stem. Thus *ghum*, 'sleep'; *ghumā*, 's'endormir,' 'go to sleep,' 'put oneself to sleep.' But all these stems, except for inevitable assimilations when the root terminates in a vowel, are conjugated in exactly the same way.

§ XI. THE PERSONS.

The persons used in conjugating are (except in the 1st person, which has lost its ancient depreciatory forms of *mui*, 'I,' and *morā*, 'we') divided into (a) Inferior and (b) Ordinary or honorific forms. They are as follows:

- (1) *āmi*, 'I'; *āmarā*, 'we.'
- (2 a) *tui*, 'thou'; *torā*, 'ye.'
- (2 b) *tumi*, 'you' (sing.); *tomarā*, 'you' (plur.).
- (3 a) *se*, 'ho'; *tāhārā*, 'they.'
- se*, 'it'; *tāhā*, 'that.'
- (3 b) *tini*, 'he'; *tāhārā*, 'they.'

āpani (your-self, your Honour). *āpanerā* (plur.).

Āpan-i is a corruption of *ātman-i* (Skt) 'self,' and is an honorific method of addressing a 2nd person in the 3rd person, like Spanish 'Usted.' *Āmi* and *tumi* were (and still are in Assamese) plurals. *Tini* was perhaps also originally plural.

§ XII. THE VERB *ĀCH-*, 'BE.'

The verb 'to be' has only two tenses, Present and Preterite. Verbs have no distinction of number, and are the same for singular and plural. [The pronouns can be supplied as in the above table.]

Present tense :

- (1) *āch-i*, 'am,' etc.
- (2 a) *āch-is*. (2 b) *āch-a*.
- (3 a) *āch-e*. (3 b) *āch-en*.

Preterite tense :

- (1) [*ā*]*ch-ilām*, 'was,' etc.
- (2 a) *ch-ili*. (2 b) *ch-ile*.
- (3 a) *ch-ila*. (3 b) *ch-ilen*.

These terminations *-i*, *-is*, *-a*, *-e*, *-en* for the Present, and *-ilām*, *-ili*, *-ile*, *-ila* and *-ilen* for the Preterite are used with the Present and Preterite of *all* Verbs, with slight modifications, shown below, in the case of stems ending in *-a*, *-ā*, *-i* and *-u*.

§ XIII. THE NEGATIVE OF *ĀCH-*.

When *āch-* is used in the sense of 'exist,' then its universal negative in all persons is *nāḥ*; e.g. *tini se-khane nāḥ*, 'he is not there'; *kono log e-khāne nāḥ*, 'any people here are not.' Used as a copula, the present tense is conjugated negatively thus:

(1) *nah-i*.

(2a) *nah-is* or *nos*.

(2b) *nah-a* or *na-o*.

(3a) *nah-e* or *nay*.

(3b) *nah-en* or *nan*.

The Preterite takes the general negative *nā*. Examples: *āmi bhāla nahi*, 'I am not well'; *āmi bhāla chilām nā*, 'I was not well.'

§ XIV. CONJUGATION OF *KAR-*, 'DO.'

A. The *A-samāpikā Kriyā*, or Non-finite Verb.

(1) The Preterite Participle, *kar-ā*, 'done' (v. § XVIII).

(2) The Imperfect Participle, *kar-ite*, 'doing' (v. § XIX).

(3) The Perfect Participle, *kar-iyā*, 'having done' (v. § XX).

(4) The Absolute Participle, *kar-ile*, 'on doing,' 'if done' (v. § XXI).

(5) The Gerund, *kar-ibā*, 'a doing' (v. § XXII).

B. The *Sam-āpikā Kriyā*, or Finite Verb.

The Present and Preterite tenses are exactly like those of *āch-*.

(1) Present tense :

(1) *kar-i*, 'do,' etc., 'let us do.'(2 a) *kar-is*. (2 b) *kar-a*.Imperative (2 a) *kar*. (2 b) *kar-a*.(3 a) *kar-e*. (3 b) *kar-en*.Imperative (3 a) *kar-uk*. (3 b) *kar-un*.

(2) Preterite tense :

(1) *kar-ilām*, 'did.'(2 a) *kar-ili*. (2 b) *kar-ile*.(3 a) *kar-ila*. (3 b) *kar-ilen*.

The Imperfect Present and Imperfect Past tenses are formed by adding, respectively, (*ā*)*ch-i* and *ch-ilām* to the Imperfect Participle.

(3) Imperfect Present tense :

(1) *karite-chi*, 'am doing,' etc.(2 a) *karite-chis*. (2 b) *karite-cha*.(3 a) *karite-che*. (3 b) *karite-chen*.

(4) Imperfect Past tense :

(1) *karite-chilām*, 'was doing,' etc.(2 a) *karite-chili*. (2 b) *karite-chile*.(3 a) *karite-chila*. (3 b) *karite-chilen*.

The Perfect and Pluperfect tenses are formed by adding, respectively, (*ā*)*ch-i* and *ch-ilām* to the Perfect Participle.

(5) The Perfect tense :

(1) *kariyā-chi*, 'have done.'(2 a) *kariyā-chis*. (2 b) *kariyā-cha*.(3 a) *kariyā-che*. (3 b) *kariyā-chen*.

(6) The Pluperfect tense :

(1) *kariyā-chilām*, 'had done.'(2 a) *kariyā-chili*. (2 b) *kariyā-chile*.(2 b) *kariyā-chila*. (2 c) *kariyā-chilen*.

The Future tense, like the Gerund in *-ibā*, is formed from the Sanskrit Participle in *-tavya*, Prākṛit *-avva*. The Frequentative and Conditional is formed from the Imperfect Participle, which, when reiterated, is itself frequentative in sense. Thus *āmi e kaj karite karite gelum*, 'I this work doing doing went,' i.e. 'I did this work as I went.'

(7) The Future tense:

(1) *kar-iba*, 'shall do.'

(2 a) *kar-ibi*.

(2 b) *kar-ibe*.

(3 a) *kar-ibe*.

(3 b) *kar-iben*.

(8) The Frequentative or Conditional tense:

(1) *kar-itām*, 'used to do' or 'would do.'

(2 a) *kar-iti*.

(2 b) *kar-ite*.

(3 a) *kar-ita*.

(3 b) *kar-iten*.

§ XV. THE NEGATIVE VERB.

Negation is expressed by putting *nā* after the Finite Verb and before the Non-finite Verb, with one remarkable exception. It is not usual to say *kar-ilām nā*. The proper negative of the Preterite is *kar-i nāi*. This applies to all Preterites except *ch-ilām*. It is permissible to say *ch-ilām nā*.

§ XVI. VERBS FORMED BY ADDING KAR- TO TAT-SAMA VERBAL NOUNS.

This has been a very fertile means of importing abstract Sanskrit nouns into the language, thus creating verbs, many of which are synonyms of existing *tad-bhava* verbs: thus, you can either say *ja-i*, 'I go,' or *gaman kari*, 'I make departure'; *ās-i*, 'I come,' or *ā-gaman kari*, 'I make arrival'; *dekh-i*, 'I see,' or *darsan kari*, 'I make vision.' Many examples of this will be found in the specimens hereunder.

§ XVII. VERBS FORMED BY ADDING *KAR-* TO *TAT-SAM* PASSIVE PARTICIPLES.

Several Sanskrit passive participles can be used in this way; e.g. *naṣṭa karilām*, 'I made destroyed,' i.e. 'I destroyed'; *dhṛta karilām*, 'I seized'; *arpita karilām*, 'I entrusted,' 'handed over,' etc., etc.

§ XVIII. THE PRETERITE PARTICIPLE IN *-ā*.

[The Participles take so important a part in the idiomatic mechanism of the language that an account of the working of each of them is here summarily given.]

The Preterite Participle in *-ā* (e.g. *kar-ā*, 'done'; *yā-wā*, 'gone'; *ha-wā*, 'become'; *ās-ā*, 'come'; *la-wā*, 'taken'; *dhar-ā*, 'seized'; *cal-ā*, 'walked,' etc.) plays a very important part. In dictionaries written in Bengal, it is usually the form selected to exhibit the verb, though in dictionaries compiled in England it is usual to give the Imperfect Participle in *-ite*, in its Infinitival sense. It is, etymologically, a gerund in an oblique case. This participle is often used as a Verbal Noun; e.g. *āmār yā-wā ha-ibe nā*, 'my going will not happen': i.e. 'I shall not go.' Such quasi-impersonal constructions are very common in Bengali, constructions in which the attention is drawn rather to the *sense*, the *bhāva* of the verb, than to its subject. In fact in indigenous grammars, besides the Active and Passive Voices, there is shewn a *Bhāva-vācya*, a *Sense-Voice*, in which the action of the verb is itself practically the subject*.

In modern Bengali this Participle is often used as a

* These are, of course, impersonal verbs, or ordinary verbs used impersonally.

noun to express necessity or propriety of action with *tat-sama* adjectives indicating need, etc. Thus, *āmār yā-wā ucit*, 'my going (is) fitting'; *e kāj kar-ā āvaśyak*, 'doing this deed (is) necessary'; *tomār e-khāne ās-ā burā-i pra-yojanīya*, 'your to-this-place coming (is) very needful,' etc.

With this Participle is formed the Passive with *yāwā* (v. § XXVII) in Transitive Verbs*.

N.B. With dissyllabic stems in -ā, this Participle takes the form -āna; thus *kar-āna*, 'caused to be done.'

§ XIX. THE IMPERFECT PARTICIPLE IN -ITE.

E.g. *kar-ite*, 'doing'; *yā-ite*, 'going'; *ās-ite*, 'coming'; *bhāg-ite*, 'fleeing'; *palā-ite*, 'fleeing'; *daura-ite*, 'running'; *ghumā-ite*, 'going to sleep'; *śu-ite*, 'lying down'; *dī-te* [= *dī-ite*], 'giving'; *par-ite*, 'reading'; etc.

(a) Reduplicated, this Participle implies continuous action; thus, *āmi yā-ite yā-ite par-itechilām*, 'I going going was reading'; i.e. 'I was reading as I went.'

(b) With the stems *pār-*, 'be successful,' 'cross over,' and *pā-*, 'obtain,' this Participle is used to express a potential sense. This, being translated into an Infinitive in European languages, is usually described as the Infinitive of the verb. Thus *āmi yā-ite pār-iba*, 'I shall be able to go.' (I think the real construction is 'I am successful in going.') *āmi tāhā dekh-ite pā-ilām*, 'I was able to see that'; i.e. 'I seeing that obtained,' i.e. 'got what I wanted.' Note that the stem *śak-*, commonly used in other Indo-Aryan languages to express 'power,' 'potentiality,' is not used in Bengali or Assamese.

* Intransitive verbs have also a unipersonal passive like Latin *itur*. Thus, *se-khān diyā yāwā jāy nā*, 'by there (it) is not gone'; *tāhā pārā jāy nā*, 'that is impossible.'

(c) So with the stem *cā*, 'wish,' 'desire,' Desideratives are made: e.g. *āmi dekh-ite cā-i*, 'I wish to see'; *āmi dekh-ite cā-i nāṣ*, 'I did not wish to see.' But, *āmi dekh-ite cā-i nā*, 'I do not wish to see.'

(d) So with the stem *dā*, 'give,' we get Permissives; e.g. *āmi dekh-ite dā-ba*, 'I will give to see,' 'I will allow to see.'

(e) So with *lāg*-, 'stick,' 'attach oneself,' we get Inceptives; e.g. *āmi jā-ite lāg-ilām*, 'I began to go*.'

§ XX. THE PERFECT PARTICIPLE IN -iyā.

This is very common in a 'conjunctive' sense to make subordinate phrases.

It is worth noting that a similar conjunctive participle is common in agglutinative Tibeto-Burman languages when, under the influence of contact with Bengali or Assamese, the agglutinative verb consisting of several monosyllabic stems, 'agglutinated' together, breaks up. In these languages, we frequently get phrases similar to the following: *āmi tomā-ke saṅg-e kar-iyā la-iyā bal-iyā di-yā ās-iba*, which means 'I will take you with (me) and will go and tell (something).' The way this phrase is made up is this: *āmi tomā-ke la-iyā*, 'I taking you' + *saṅg-e kar-iyā*, 'making in company' (adverbial phrase, v. § LIX); *bal-iyā di-yā*, participle of conjunctive-compound verb *bal-iyā di-*, 'cause to be told' + *ās-iba*, 'will come.'

[Note that in Bengali the phrases 'go and see,' 'come and look,' are respectively rendered by 'having seen, come,'

* The form shows that this so-called Participle is really an oblique case of a Gerund, and *jāite* would be most accurately translated as 'a-going.'

and 'having seen, go.' The action is looked at from the point of view of the actor rather than, as with us, from that of the speaker.]

The use and sense of this Participle will be readily gathered from the numerous examples in the Specimens hereunder. Note that this Participle nearly always has the same subject as the principal Verb.

§ XXI. THE ABSOLUTE PARTICIPLE IN -ILE.

This provides the truly indigeuous way of expressing a Conditional senso, and is used in very much the same way as absolute phrases in Greek and Latin. This participle may or may not have, but usually has a different subject from the main verb. E.g. *tini e kāj kar-ile, āmi-o kar-iba*, 'he doing this work, I also will do (it).'

In modern Bengali a Conditional is formed by using the Present or Conditional (for past action) with (the *tat-sama*) *yadi*, 'if'; e.g. *yadi kar-i*, 'if I do'; *yadi kar-itām*, 'if I had done*.'

§ XXII. THE GERUND IN -IBĀ [-IVĀ].

This is formed from the Sanskrit future ppl. in -*tavya*, Prakrit -*avva*.

With one exception, this only occurs in the genitival form *kar-ibār* in such phrases as *ihā kar-ibār āg-e*, 'before doing this'; *ihā kar-ibār par-e*, 'after doing this'; *yā-ibār kāl-e*, 'at time of going'; *tāhā kar-ibār pra-yojan nāī*, 'there is not need of doing that,' etc. The exception is in the compound expression *karibā-mātra*,

* Note that this Participle, like the Participle in -*ite*, is plainly the oblique case of a Gerund, and should be translated as 'on going,' 'after going.'

lit. '(in) measure of doing' = 'immediately on doing.' This is either a true *San-dhi* (v. § LX) or, it may be, a genitive which has dropped its termination. Note that the words *āg-e*, *par-e*, *kāl-e* are all locative cases of nouns used adverbially. By far the greater number of adverbs in Bongali are formed in this manner; e.g. *tāhā-r saṅg-e*, 'in company of him,' 'with him'; *āmā-r pāch-e*, 'in rear of me,' 'behind me'; *ghar-er madhy-e*, 'in midst of (the) house'; 'in the house'; *ghar-er bāhir-e*, 'on (the) outside of (the) house,' 'outside the house,' etc. Numerous examples will be found in the Specimens.

§ XXIII. CONJUGATION OF THE VERB *HA-*, 'BECOME,' 'BE.'

This I give in full as an example of all verbal stems ending in *-a*. Except for some assimilations where vowels come in contact, it is exactly the same as the conjugation of *kar-*. It is derived from the Sanskrit stem *bhū-*, 'arise,' 'happen,' 'occur' [cf. Latin *fu-*]. Through *bhū-ila* in early Western Bengali we get *bhela*, 'was,' common in Vidyāpati Thākur's fourteenth century verse. Note that the distinction between *āch-* and *ha-* is that, respectively, between *estar* and *ser* in Spanish.

A. The *A-samāpikā Kriyā*, or Non-finite Verb.

- (1) The Preterite Participle, *ha-wā*, 'become' (§ XVIII).
- (2) The Imperfect Participle, *ha-ite*, 'becoming' (§ XIX).
- (3) The Perfect Participle, *ha-iyā*, 'having become' (§ XX).
- (4) The Absolute Participle, *ha-ile*, 'on becoming,' 'if become' (§ XXI).
- (5) The Gerund, *ha-ibā*, 'a becoming' (§ XXII).

B. The *Sam-āpikā Kriyā*, or Finite Verb.

(1) Present tense :

(1) *ha-i*, 'become,' etc., 'let us become.'

(2 a) *ha-is* or *hos*. (2 b) *ha-o*.

Imperativ form (2 a) *ha*. (2 b) *ha-o*.

(3 a) *hay* [= *ha-e*]. (3 b) *han* [= *ha-en*].

Imperativ form (3 a) *ha-uk*. (3 b) *ha-un*.

(2) Preterite tense :

(1) *ha-ilām*, 'became.'

(2 a) *ha-ili*. (2 a) *ha-ile*.

(2 b) *ha-ila*. (2 b) *ha-ilen*.

(3) Imperfect Present tense :

(1) *ha-itechi*, 'am becoming,' etc.

(2 a) *ha-itechis*. (2 b) *ha-itecha*.

(3 a) *ha-iteche*. (3 b) *ha-itechen*.

(4) Imperfect Past tense :

(1) *ha-itechilām*, 'was becoming,' etc.

(2 a) *ha-itechili*. (2 b) *ha-itechile*.

(3 a) *ha-itechila*. (3 b) *ha-itechilen*.

(5) Tho Perfect tense :

(1) *ha-iyāchi*, 'have become,' etc.

(2 a) *ha-iyāchis*. (2 b) *ha-iyācha*.

(3 a) *ha-iyāche*. (3 b) *ha-iyāchen*.

(6) The Pluperfect tense :

(1) *ha-iyāchilām*, 'had become.'

(2 a) *ha-iyāchili*. (2 b) *ha-iyāchila*.

(3 a) *ha-iyāchila*. (3 b) *ha-iyāchilen*.

(7) The Future tense :

(1) *ha-iba*, 'shall become.'

(2 a) *ha-ibi*. (2 b) *ha-ibe*.

(3 a) *ha-ibe*. (3 b) *ha-iben*.

(8) The Frequentative or Conditional tense :

(1) *ha-itām*, 'used to become' or 'should become.'(2 a) *ha-iti*.(2 b) *ha-ite*.(3 a) *ha-ita*.(3 b) *ha-iten*.§ XXIV. THE PASSIVE WITH *HA-*.

This is exactly parallel to the Passive of the analytic modern languages of Europe. That is, it is a device not wholly restricted to the expression of a Passive senso. Just as in English we say 'I am well,' 'I am seized,' 'I am going,' so in Bengali we can say *āmi bhāla āch-i*, *āmi dhṛta ha-i*, *āmi jā-ite āchi* or *jā-itechi*.

This Passivo is formed by prefixing Passive past participles, chiefly *tat-samas*, to the various forms of *ha-*; e.g. *tāhā naṣṭa ha-ila*, 'that has been destroyed'; *se dhṛta ha-ila*, 'he has been seized'; *āmi un-nata ha-iyāchi*, 'I have become exalted'; *kāpaṛ dhauta hu-ila*, '(the) cloth has been washed'; *tini e pad-e ni-yukta ha-iben*, 'he will be appointed to (lit. "in") this post'; *tāhā cūrṇa ha-iyāche*, 'that has been pounded, reduced to powder,' etc.

§ XXV. THE PASSIVE WITH *PAṬ-*, 'FALL'

Some verbs (so far, I have only come across three namely *mār-*, 'kill,' causal of *mar-*, 'die'; *ghir-*, 'surround'; and *dhar-*, 'seize') express sudden or violent action in the Passivo by conjugating the verb *paṛ* (Skt *pat-*), 'fall,' with the Preterite Participle used in a Passive sense: e.g. *se mār-ā paṛ-ila*, 'he was (suddenly) killed,' 'he died suddenly'; *tāhā-rā gher-ā paṛ-ilu*, 'they were suddenly surrounded'; or *dhar-ā paṛ-ila*, '(the) thief was caught.'

§ XXVI. CONJUGATION OF THE VERB *Ī-*, 'GO.'

I conjugate this verb in full (1) as an example of phonetic changes in stems in *-ā*, (2) because, as in many European and Indo-Aryan languages, the verb 'go' is irregular to this extent that it is derived from two Sanskrit roots, namely *yā-* and *gam-*. Otherwise this verb is quite regular.

A. The *A-samāpikā Kriyā*, or Non-finite Verb.

- (1) The Preterite Participle, *yā-wā*, 'gone' (§ XVIII).
- (2) The Imperfect Participle, *yā-ite*, 'going' (§ XIX).
- (3) The Perfect Participle, *yā-iyā* or *giyā*, 'having gone' (§ XX).
- (4) The Absolute Participle, *ge-le*, 'on going' (§ XXI).
- (5) The Gerund, *yā-ibā*, 'a going' (§ XXII).

B. The *Sam-āpikā Kriyā*, or Finite Verb.

(1) Present tense:

(1) *yā-i*, 'go,' 'let us go.'

(2 a) *yā-s*. (2 b) *yā-o*.

Imperative form (2 a) *yā*. (2 b) *yā-o*.

(3 a) *yā-y*. (3 b) *yā-n*.

Imperative form (3 a) *yā-uk* or *yak*. (3 b) *yā-un* or *yān*.

(2) Preterite tense:

(1) *ge-lām*, 'went.'

(2 a) *ge-li*. (2 b) *ge-le*.

(3 a) *ge-la*. (3 b) *ge-len*.

(3) Imperfect Present tense:

(1) *yā-itechi*, 'am going.'

(2 a) *yā-itechis*. (2 b) *yā-itecha*.

(3 a) *yā-iteche*. (3 b) *yā-itechen*.

(4) Imperfect Past tense :

(1) *yā-itechilām*, 'was going.(2 a) *yā-itechili*.(2 b) *yā-itechile*.(3 a) *yā-itechila*.(3 b) *yā-itechilen*.

(5) Perfect tense :

(1) *giyā-chi*, 'went.'(2 a) *giyā-chis*.(2 b) *giyā-cha*.(3 a) *giyā-che*.(3 b) *giyā-chen*.

(6) Pluperfect tense :

(1) *giyā-chilām*, 'had gone.'(2 a) *giyā-chili*.(2 b) *giyā-chile*.(3 a) *giyā-chila*.(3 b) *giyā-chilen*.

(7) Future tense :

(1) *yā-iba*, 'shall go.'(2 a) *yā-ibi*.(2 b) *yā-ibe*.(3 a) *yā-ibe*.(3 b) *yā-iben*.

(8) Conditional tense :

(1) *yā-itām*, 'used to go,' etc.(2 a) *yā-iti*.(2 b) *yā-ite*.(3 a) *yā-ita*.(3 b) *yā-iten*.

[Note the idiom *nidrā yā-i*, 'I go (to) sleep,' *mārchā yā-i*, 'I go (into) a faint.']

§ XXVII. THE TWO PASSIVES WITH *yā-*.

These two ways of translating the Passive of inflected languages must be described with some care and circumspection.

In the *Vyākaraṇs* or Grammars written by Bengalis they are usually not mentioned, being in fact, in the first case, an importation from Hindi, and in the other an

impersonal construction not exclusively employed for indicating a Passive sense. Of the former, I find the following mention in a footnote at p. 119 of Nakuleśvar Vidyābhūṣaṇ's excellent *Vāṅgālā-Vyākaraṇ* (Calcutta, B.S. 1312). It is there said (I translate) that 'the meaning of the stem *yā-* is sometimes "be." For instance: *e-man lok dr̥ṣṭa hay*, "such persons are seen," is the same as *e-man lok dekh-ā jāy*.' Here, be it noticed, *lok*, in the first phrase, is obviously in the nominative case and is the subject of the compound verb *dr̥ṣṭa hāy*, 'is' or 'becomes seen.' The absence of the objectival suffix *-ke* shows that *lok* is also a nominative in the second phrase.

Now, it happens that in Grammars written by or for Englishmen only one or the other of these Passives is mentioned. It is conjugated throughout and is regarded as applicable to *all* verbs. For instance, *Syāmā Caran Sarkār*, in his still invaluable Grammar for English students (the original of many other Grammars), conjugates, all the way through, *āmi kar-ā jā-i*, *tumi kar-ā jā-o*, etc.; and Mr John Beames in his *Grammar of the Bengali Language* (Oxford, Clarendon Press, 1894) follows the precedent set by *Syāmā Caran*. On the other hand, in Wenger's *Bengali Grammar*, edited by G. H. Rouse (Baptist Mission Press, Calcutta, 1906), the conjugation adopted is *āmā-ke dekhā jāy*, 'I am seen'; *tomā-ke dekhā jāy*, 'you are seen'; *tāhā-ke dekhā jāy*, 'he is seen,' etc. This construction is also (exclusively) used by Professor Nicholl in his Grammar.

Now the former construction is used in other Indo-Aryan languages of northern India, as in the Hindi phrase *yih strī mārī jāti thī*, 'this woman was being beaten,' and its use might well penetrate into neighbouring Bengali, in

which the Preterite Participle is both a verbal noun and a participle or verbal adjective.

After a careful study of as many actual examples as I have found time to collect in reading, I venture to state, provisionally, that both forms are possible for some verbs, and that there is then a slight difference of meaning. (I do not think that *karā jā-i* is possible, or is over met with.) It is quite possible to say *āmi dekhā jā-i*, 'I am seen'; *se dekhā gela*, 'he was seen'; and also *āmā-ke dekhā jāy*, 'I can be seen.' I venture, then, to describe these two forms of the Passivo as follows:

A. In the case of a few verbs, such as *mār-*, 'be killed,' 'die'; *ghir-*, 'surround'; *dekh-*, 'see'; *dhar-*, 'seize,' 'arrest,' the Hindi construction is used. E.g. *tāhār pitā juddhe mārā gelen*, 'his father was killed in battle'; *e-man lok dekhā jāy*, 'such people are seen.' But even in the case of these verbs, the construction is not exclusively used. The other, the impersonal construction, is equally possible, but implies a slightly potential sense. Thus; *tāhā-ke guli diyā mārā jāy*, 'he can be killed with a bullet.' This construction is sometimes explained by saying that *tāhā-ke* (in the objective case) is the subject of the verb *mārā jāy*. That seems an unnecessarily elaborate explanation. The participle *mārā* is transitive and 'governs' the accusative *tāhā-ke*. The compound verb *mārā jāy* is used impersonally without other subject than its own *bhāva*, its own inherent active sense. Impersonal verbs are a very common feature of the language, and one which it is difficult to explain to Englishmen from whose tongue this device is practically absent. The construction resembles the Latin *vocatur ad arma*; *magna voce vocandum est*; *itur*; *pugnatum est*; *nobis invidetur*.

An even better parallel is the phrase *Bellovacis persuaderi non poterat*, which could be literally translated into Bengali thus: *Bellovaci -ke bujhā-ite pāṛā gela nā*, except that in the Bengali it is the potential verb which assumes the Passive and Impersonal form*, and not the Non-finite Verb.

B. The best way of explaining this impersonal 'Passive' (if Passive it be) is by giving actual examples :

(1) *e rāstā diyā cal-ā yā-uk*, 'by this road let it be gone.'

(2) *śun-ā yāy ye tini ās-iben*, 'it is heard that he will come.'

(3) *dekh-ā gela ye se āṛ† uḥ-ite pār-e nā*, 'it was seen that he is no longer able to rise.'

(4) *dekh-ite pā-wā yāy ye se āṛ ās-ibe nā*, 'it can be seen that she will not come again.'

(5) *kichu-kichu jān-ite pāṛā yāy*, 'to some extent (lit. "some-some") it can be known.'

(6) *e-rūp bal-ā yā-y nā*, 'it is not thus said,' i.e. 'on ne parle pas ainsi.'

(7) *jijñāsā kar-ā yā-ibe*, 'it shall be questioned,' i.e. 'questioning shall be made.'

(8) *āj khā-wā yā-ibe nā*, 'to-day it shall not be eaten,' i.e. 'to-day we shall not eat.'

It would be easy to multiply instances. Now it is plain that in all these cases there is no subject expressed. The subject is in fact the action of the verb itself.

* This impersonal Passive has a European parallel in Spanish, in phrases such as *se conoce al amigo en la necesidad*, 'a friend is known in (time of) need'; or *se esperó a la reina*, 'the queen was expected,' which can only be rendered by the literal translation 'it was expected to the queen,' 'with reference to the queen there was expecting,' which would go quite literally and idiomatically into Bengali, *mahā-rāni-ke apeṣā kar-ā gela*.

† *ār* is a corruption of Skt *apar* 'other' (cf. Latin *alter*).

Now the same construction can be applied to transitive verbs, and here the object (in the accusative) remains the object (in the accusative).

You can say *āmi e kathā ullekh kar-ilām*, 'I made mention (of) this matter' (in the accusative), or, impersonally, *e kathā ullekh kar-ā giyāche*, 'this matter has been mentioned,' to use the nearest translation possible in English, namely the Passive*.

So (9) *kāj pā-wā jāy nā*, 'work cannot be got'; cf. *kāj pā-wā hay nā*. In the former sentence *kāj* is in the accusative; in the latter in the nominative case.

(10) *se eta-i† cañcal je tāhā-ke samlā-ite pār-ā jāy nā*, 'he is so fickle that it is not possible to control him.'

(11) *se bāra-i† bokā; tāhā-ke kichu-i† śekhāna jāy nā*, 'he is very foolish, there is no teaching him anything.'

(12) *meye-tir bāra vatsar ha-iyache; vivāha nā dīle, tāhā-ke ār ghar-e rākhā jāy nā*, 'the girl is 12 years old; if she is not given in marriage, there is no keeping her in the house any longer.' Literally, 'the girl's 12 years have happened, marriage on-not-giving, her any-longer in-house cannot be kept.'

(13) *āj-kāl eta a-kāl pur-iyāche je sastā-y ār kono jiniṣ pā-wā jāy nā*, 'nowadays so much scarcity has befallen that cheaply (lit. in cheapness) any longer any commodity cannot be had.'

(14) *eta vi-lamba kar-ile*, 'on making so much delay,' 'if you delay so much'; 'tren' ār dhar-ā jā-ibe nā, 'the train any longer will not be caught.'

(15) *mahāśay, ār pār-ā jāy nā* (the exact equivalent

* Note that *kathā* is in the accusative in both phrases.

† For the particle *-i* of emphasis see § LV, A.

of 'on ne peut plus'); *kāj kariyā bārā-i hāyrān haiyāchi*, 'Sir, no more is possible,' 'I can do no more,' 'having worked, I am very exhausted *.'

§ XXVIII. VERBAL STEMS IN -J.

Examples have already been given of the conjugation of verbal stems in -a and -ā. Those in -i are perfectly regular save for some vowel assimilations.

Take, for example, the verb *dī*-, 'give.' Before ā, i becomes e and the hinge-letter w is interposed; i + i = i (unlike the Sanskrit rule in force in *tat-samas* [§ LX]).

The Infinitival verb, for instance, is as follows:

- (1) The Preterite Participle, *dē-wā*, 'given.'
- (2) The Imperfect Participle, *dīte*, 'giving.'
- (3) The Perfect Participle, *dīyā*, 'having given.'
- (4) The Absolute Participle, *dīle*, 'on giving.'
- (5) The Gerund, *dībā*, 'a giving.'

The Present tense is as follows:

- | | | |
|------------|--------------------------------|------------------------------------|
| | (1) <i>dī-i</i> or <i>dī</i> . | |
| | (2 a) <i>dīs</i> . | (2 b) <i>dē-o</i> or <i>dā-o</i> . |
| Imperative | (2 a) <i>dē</i> . | (2 b) <i>dāo</i> . |
| | (3 a) <i>dēy</i> . | (3 b) <i>dēn</i> . |
| Imperative | (3 a) <i>dī-uk</i> . | (3 b) <i>dī-un</i> . |

The only other common verb of this kind is *nī*-, 'take,' a variant of *la*-.

N.B. The phonetic rule above applies to some extent where i is followed by a final consonant in a monosyllabic stem. Thus the Preterite Participle of *likh*-, 'write,' is *lekh-ā*, of *śikh*-, 'learn,' is *sekh-ā*.

* In all these examples, the (English) subject is in the accusative case in Bengali, the verb being impersonal, and, it will be noticed, the verb has a potential sense.

§ XXIX. VERBAL STEMS IN -U.

These are quite regular when -u is in contact with *i*, but assimilation takes place in contact with *ā* and *e*. Thus, the Preterite Participle of *śu-*, 'lie down,' 'sleep,' is not *śu-ā* but *śo-yā*.

The Present and Imperative are conjugated thus :

	(1)	<i>śu-i</i> .	
	(2 a)	<i>śu-is</i> .	(2 b) <i>śo-o</i> .
Imperative	(2 a)	<i>śo</i> .	(2 b) <i>śo-o</i> .
	(3 a)	<i>śu-ye</i> .	(3 b) <i>śu-en</i> .
Imperative	(3 a)	<i>śouk</i> .	(3 b) <i>śo-un</i> .

The only common stems in -u are the following: *cu-*, 'leak,' 'ooze'; *chū-*, 'touch'; *thu-*, 'place,' 'put down'; *du-* or *duh-*, 'milk'; *dhu-*, 'wash' (clothes, etc.); *nu-*, 'bend down'; *ru-*, 'transplant' (seedlings, etc.).

The change of *u* into *o* in the Preterite Participle occurs even if there be an intervening consonant; e.g. *śun-*, 'hear,' gives *śon-ā*; *buḡh-*, 'understand,' gives *boḡh-ā*; *bun-*, 'weave,' gives *bon-ā*; *tul-*, 'lift,' gives *tol-ā*, etc.

§ XXX. THE VERB *BAṬ-E*.

This verb exists, theoretically, in the three persons *baṭ-i*, *baṭ-a*, *baṭ-e*, *baṭ-en*, but only *baṭ-e* is commonly met with (cf. Hindi *bāṭe*). It means 'it is,' 'it is so,' and is used after an admission to introduce a qualification, etc. Thus *tāhā satya, baṭe, kintu yā-iba nā*, 'that is true, yes, but I shall not go.'

§ XXXI. COMPOUND VERBS.

It is usual to call this interesting device a Compound Verb, and the label may serve, since it has now the consecration of time. There is no morphological compounding,

though there is always some mingling (sometimes complete) of the sense of the two verbs used together. Certain strengthening or modifying verbs can be added to the Perfect (conjunctive) Participle. The most commonly used of these are given below*.

A. Compounds of *yā-*, 'go.'

The sense of this is usually intensive.

tumi cal-iyā yā-o, 'go away.'

-se naṣṭa ha-iyā giyāche, 'he has become completely ruined.'

pakṣī ur-iyā gela, 'the bird flew away.'

se mar-iyā gela, 'he died.'

It may also be continuative.

āmār śarīr naṣṭa ha-iyā yā-iteche, 'my body (i.e. bodily health) is gradually becoming ruined.'

āmār smaraṇ-śakti nis-tej ha-iyā yā-iteche, lit. 'my memory-power is (gradually) becoming blunted.'

B. Compounds of *dī-*, 'give.'

This is a transitive intensive, looking at the action from the point of view of the person or object affected.

se āmā-ke phel-iyā dīyāche, 'he has thrown me down.'

tini āmā-ke chār-iyā dīlen, 'he let me go.'

tāhā-ke man-e kar-iyā dāo, 'remind him' (v. § LIX).

se āmā-ke bāhīr kar-iyā dīla, 'he turned me out.'

* The device has the aspect of a survival of agglutination from the primitive language which preceded the advent of the Prākṛit vocabulary, but inasmuch as this expedient is common in all Indo-Aryan languages, it may possibly have some other origin. The point deserves enquiry. Note that the Perfect and Imperfect tenses of all verbs are themselves examples of compound verbs, being compounds with *āch*, 'be.' It is possible to use them exactly in the same way as the Compound Verbs here mentioned; e.g. *āmi baliṭe chīlām*, 'I was in the act of talking'; *āmi baliyā chīlām*, etc. *Āmi karite chīlām* is exactly parallel to *āmi karite lāgilām*, 'I began doing.'

C. Compounds of *ni-* or *la-*, 'take.'

As *di-* in these constructions usually implies doing something to others, so *ni-* and *la-* imply doing something for oneself.

e-i hisāb bujhā-iyā la-o, 'examine this account' (for yourself). (*bujh-iyā dā-o* would mean 'explain to me.')

a-i baī ā-niyā dāo means 'bring the book' (for me). But *ai baī ā-niyā la-o* means 'bring the book' (for yourself).

D. Compounds of *phel-*, 'throw.'

This is a strengthening compound of transitive verbs. *sab khā-iyā phel-ilām*, 'I ate (it) all up.'

āmā-ke mār-iyā phel-ite cū-o, ta phela, '(if) you wish to kill me outright, then kill (me).'

dārī kāmā-iyā phel-iyāchi, 'I have shaved off (my) beard.'

kathā-tā (§ LV. C) *pra-kās kar-iyā phela*, 'speak out the (whole) matter.'

tini kād-iyā phel-ilen, 'he (or she) burst out crying.'

āmi hās-iyā phel-ilām, 'I burst out laughing.'

E. Compounds of *tul-*, 'raise.'

This compound gives a sense of completion after prolonged or continuous action.

e-i vr̥ṣṭi-te (Instrumental nominative, see below) *rāstā-ke kādā kariyā tul-iyāche*, 'this rain has (finally) made the road (a mass of) mud.'

se āmā-ke kṣep-iyā tul-iyāche, 'he has finished by driving me mad.'

strī-jāti puruṣ-mānuṣ-er hṛday tr̥pta kar-iyā tul-en, 'women-folk (lit. the woman-class) (end by) gladden (ing) the heart of male humans.'

F. Compounds of *uth-*, 'rise,' 'arise.'

This compound implies growth, completion, achievement. (This is very common.)

se barā ha-iyā uth-iyāche, 'he has become quite big.'

āmi bhāla ha-iyā uth-iyāchi, 'I have become quite well.'

tāhār mukh pāṇḍu-varṇa ha-iyā uth-ila, 'his face turned quite pale-colour(ed).'

ubhay pakṣe, 'on both sides'; *bhāri yuddha*, 'a fierce battle'; *bādhiyā uth-ila*, 'was begun' (lit. 'was bound-up').

kichu kar-iyā uth-ite pār-i nāi, 'I was not able to get anything done.'

āmār pāth śikh-iyā uthi nāi, 'I did not finish learning my lesson.'

G. Compounds of *par-*, 'fall.'

This compound implies suddenness, hurry, etc. In this, as in other such compounds, it is necessary to make sure from the context whether there is a true compounding, or whether each verb retains its original sense. Very often the phrasal accent and its attendant pause gives a clue. For instance, *se gāch-e uth-iyā par-ila* may be used in two ways, i.e. *se gāche uthiyā par-ila*, 'he having climbed a tree, fell,' or *se gāch-e uth-iyā parila*, 'he scrambled into a tree.'

se dhanī ha-iyā par-ila, 'he suddenly became rich.'

sandhyā andha-kār ha-iyā par-iyāche, 'the evening has suddenly become dark' [*andha-kār* = 'making blind,' 'darkness'].

H. Compounds of *bas-*, 'sit.'

This compound expresses suddenness, unexpectedness, impudence.

se āmā-ke ba-iyā bas-ila, 'he had the impudence to say to me.'

se āmār kāch-e pāc tākā cāh-iyā bas-ila, 'he had the impudence to ask five rupees of me.'

śeṣ-e āmi ciṭhi likh-iyā bas-ilām, 'finally I took the extreme step of writing a letter.'

I. Compounds of *ās-*, 'come.'

These express continuous action.

se un-nati pā-iyā ās-iteche, 'he is continuously getting promotion.'

rātri kāla ha-iyā ās-iteche, 'the night is gradually becoming black.'

megh ghana ha-iyā ās-ila, 'the clouds gradually became thick.'

K. Compounds of *thāk-*, 'stay.'

āmi e kāj kar-iyā thāk-ilām, 'I continued doing this work.'

§ XXXII. THE DECLENSION OF THE NOUN.

The declension of the Noun and Pronoun in Bengali is very simple. The only true inflected cases are the locative in *-e* and the genitive, formed from the locative, in *-er*. These inflections are suffixed to the nominative, and if this ends in a vowel other than *a*, undergo similar assimilations to those which have been noticed in the Verb. Thus *-ā + -e* becomes *-āy*, *-ā + -er* becomes *-ār*; *-i* or *-ī + -e* becomes *-ite* or *-īte*, *-i* or *-ī + -er* becomes *-ir* or *-īr*; *-u* or *-ū + -e* becomes *-ute* or *-ūte*, *-u* or *-ū + -er* becomes *-ur* or *-ūr*; *-e + -e* becomes *-ete*; *-e + -er* becomes *-er*. Normally, the objective is the same as the nominative, but in the names of conscient beings (men, women, children, gods, demons, personified animals or things) a suffix *-ke* is usually added. This suffix is always added to the first of two objects, whether conscient or inconscient; e.g. *gāch-ke amarā ud-bhid bal-i*, 'plants we call *ud-bhid* (out-piercers).'

kāraṇ 'because' *iḥā* 'these' *māṭi* 'tho earth' *bhed kar-iyā* 'having pierced' *uth-e* 'arise'; *tāhā-ke e-i pustak dilām*, 'him I gave this book.' It will be seen that with names of conscient persons and verbs of giving, this objective can be translated by the dative.

As a matter of fact, the suffix *-ke* exactly resembles the use of *á* in Spanish with the object. As thus used, it has more of a datival than of objective effect and may be rendered 'with regard to,' 'with reference to.' Especially is this the case when it is used with the Impersonal Passive (§ XXVII B). For instance, the Spanish phrase 'Bruto mató á César' (Brutus killed Caesar) would be exactly rendered by Bengali *Brūṭas kāñjār-ke mārīyū-phelīlu*.

§ XXXIII. The ablative sense is indicated by affixing the participle *theke* (= *thāk-iyā*, 'staying') or *ha-ite*, 'being,' to the nominative; e.g. *ghar-theke cal-iyā ās-ilām* (or *ā-ilām*), 'I came away from the house.' *Kalikātā ha-ite Kūṣī das dīn-er path*, 'from Calcutta Benares (is) ten days' journey.' The Grammars usually give an Instrumental case expressed by the genitive governed by the locative *dvārā* or *dvārā-y*, 'by the door of,' 'through,' or the nominative followed by the participle *diyā*, 'having given.' The locative *dvārāy* is one of the large classes of locatives used with genitives such as *ghar-er upar-e*, 'over the house'; *ghar-er madhy-e*, 'inside the house'; *ghar-er nich-e*, 'under the house' etc. (§ XXII)*.

§ XXXIV. The nominative plural of conscient beings may be expressed by suffixing *-erā* to the nominative

* These are all obviously adverbial in effect.

singular. The oblique plural cases are then formed by adding the (obsolete) noun of number *dig* or *diga* to the nominative singular, and declining the compound so formed as if it were singular. Another way of making the plural of *tat-sama* conscients is by adding the *tat-sama* nouns of number *gaṇ*, 'class,' 'host,' 'crowd,' or *varga*, 'class,' or *vr̥nda*, 'multitude,' to the nominative singular and declining the compound so formed as a singular noun. Inconscients (unless personified) have usually no plural termination, but the words *gulo*, *guli*, 'circle,' 'class'; *sakal*, 'all'; *sub* or *sarvva*, 'all,' can be affixed and the whole declined as a singular noun.

When numerals are prefixed to nouns, they require no other indication of plurality. This is also true of *sakal*, 'all,' and *an-ek*, 'many,' when put before a noun. Pronouns of conscient persons, on the other hand, *always* take the plural suffix *-erā*, and can take *sakal* in addition as well, as *āmarā sakal*, 'we all.'

§ XXXV. The locative case is a very powerful one. It can be used datively; e.g. *āmāy das̄ tākā dīben*, 'you will (please) give me ten rupees'; or to express direction towards, e.g. *āmi sahar-e gelām*, 'I went into the city'; or in the true locative sense, as *āmi ghar-e thāk-ilām*; or instrumental, as *āmi kuṭhār-e gāch kāt-ilām*, 'I cut the tree with an axe'; or it may even be used as an instrumental nominative; as *garu-te ghās khā-iyāche*, 'the cattle have eaten the grass'; *lok-e bal-e*, 'people say'; *anek-e kay*, 'many say.' Mr Beames suggests that this is a survival of a Prākṛit historical nominative. [There is such a nominative in Assamese, and (perhaps borrowed from this) in the Tibeto-Burmanspeech called *Boḍoor Kāchāri*. This is in *-ā*.]

§ XXXVI. THE VOCATIVE CASE.

There is no vocative case. The nominative does duty for it, sometimes with the prefixed interjections *he! oh!* *re! are!* (the last two depreciatory in sense).

§ XXXVII. CASE AND NUMBER.

I give below the conventional declension of a noun as usually given in Grammars. It will be seen that most of the so-called Cases are merely translations of Sanskrit inflections. There is no reason why *bālak-er dvārā-y*, for instance, should be called a Case any more than, say, *bālak-er āg-e* or *bālak-er madhy-e* or any other locative construction*. If any Case there be, it is a Case of the noun *dvārā*. Nouns, in Bengali Grammars, are called *vi-śeṣ-ya*, 'qualifiable (words),' as distinguished from Adjectives, which are called *vi-śeṣaṇ*, 'qualifying (words).'

Theoretically, the three Genders of Sanskrit survive, namely *pum-linga*, 'masculine'; *strī-linga*, 'feminine'; and *klīva-linga*, 'neuter.' But neither in nouns, pronouns, or adjectives does Gender survive. In nouns, there are, of course, separate words, in some cases, to indicate sex, and since most of these are borrowed from Sanskrit, many names of males still carry masculine terminations and those of females feminine terminations. In pronouns there is no distinction between 'he,' 'she' and 'it.' All three are *se*, though there is the neuter demonstrative *tāhā*. Adjectives have no Gender, save in the instance of a few Sanskrit *tat-samas*, such as M. *sundar*, 'beautiful,' F. *sundar-ī*; M. *pra-tham*, 'first,' F. *pratham-ā*. But even these are now merely means of indicating sex.

* As 'case-phrases' are commonly used in the paradigms of grammars of European modern languages, these may pass as 'case-phrases.'

Bengali Grammars show two Numbers, namely, *ek-vacan*, 'singular,' and *bahu-vacan*, 'plural.' As a matter of fact, plurality is indicated by compounding a noun of number with the singular and then declining as in the singular.

Theoretically, there are seven *vi-bhakti*, 'case-endings' or 'inflections,' called, after the Sanskrit model, *pratham-ā*, 'First'; *dvitīyā*, 'Second'; *trītiyā*, 'Third'; *caturthī*, 'Fourth'; *pañcamī*, 'Fifth'; *ṣaṣṭhī*, 'Sixth'; *saptam-ī*, 'Seventh.'

These are also called (1) *karttā*, 'doer,' 'Nominative'; (2) *karma*, 'deed,' 'Objective'; (3) *karuṇ*, 'making,' 'instrument,' 'Instrumental'; (4) *sam-pra-dān*, 'conferring,' 'Dative'; (5) *apā-dān*, 'what remains after separation' (*apa + ā + dān*, § LXI), 'Ablative'; (6) *sam-bandha*, 'connection,' 'relation,' 'Genitive'; (7) *adhi-karaṇ*, 'possession,' 'domination,' 'Locative.' The Vocative is called *sambodhan*, 'recognising.'

The only operative distinction in Nouns and Pronouns between (1) words that have *sam-jñā*, 'intelligence,' (2) and the names of animals and things, is in the fact that the former use the objective in *-ke* more freely and have a different way of expressing plurality.

DECLENSION OF *BĀLAK*, 'A BOY.'

	Singular	Plural	
(1) Nominative	<i>bālak</i>	<i>bālak-erā</i>	
(2) Accusative	<i>bālak-ke</i>		{ -a-ke -er dvārā
(3) Instrumental	<i>bālak-er dvārā</i> (or <i>bālak-diyā</i>)		
(4) Dative	<i>bālak-ke</i>		{ -a-ke -er ha-ite
(5) Ablative	<i>bālak ha-ite</i> (or <i>theke</i>)	<i>bālak-dig-</i>	
(6) Possessive or Genitive	<i>bālak-er</i>		-er (or <i>bālak-der</i>)
(7) Locative	<i>bālak-e</i> (or <i>-ete</i>)		{ -ete -er
(8) Vocative	<i>he bālak!</i>	<i>he bālak-erā</i>	

N.B. Some *tat-sama* words take the Sanskrit vocative ; e.g. *pitā*, 'father,' takes *he pitah* ; *kanyā*, 'daughter,' takes *he kanye* ; *sakhi* (masc.) 'companion,' takes *he sakhe* ; *bandhu*, 'friend,' becomes *he bandho*. But these are mere literary or pedantic survivals, and do not occur even in writing in good modern books.

§ XXXVIII. COMPARISON, HOW EFFECTED.

When nouns are compared with one another, the first is put into the so-called Ablative case.

āmā-ha-ite tumi ucca, 'than me you (are) tall.'

tomā theke se bhūla, 'than you he (is) good.'

Rām ha-ite Śyām bala-vān, 'than Rām Śyām (is) strong.'

The idea is obvious enough ; i.e. 'in presence of Rām, Śyām is strong.'

A similar expedient is to use the participle *ceye* (= *cāh-iyā*, 'having looked at,' 'regarding') ; e.g. *Rām ceye Śyām bala-vān*, 'with regard to Rām, Śyām is strong.'

A modern development of this idiom is to use the *tat-sama* word *apekṣā*, 'with regard to,' 'in comparison with,' in place of *ceye*.

A few *tat-sama* adjectives retain their inflections of the comparative and superlative, such as *priya*, 'dear' ; *priya-tar*, 'dearer' ; *priya-tam*, 'dearest' ; *vi-jña*, 'wise,' 'learned' ; *vi-jña-tar*, *vi-jña-tam*.

Another way of expressing the superlative is by prefixing the Sanskrit *yat-paro-nāsti*, or its Bengali translation *yāhār par nāi*, to an adjective. This idiom is the exact equivalent of the French 'on ne peut plus.' For instance, 'il est on ne peut plus heureux' is literally translated by *tini yār par nāi san-tuṣṭa*.

But the most natural way of expressing the superlative

is to put *sakal*, 'all,' or some such word in the first member of the comparison and then use *theke*, *haite* or *ceye*, or instead of *apekṣā* use *sarvāpekṣa* or its translation *sab apekṣā* = 'than all.'

§ XXXIX. DECLENSION OF PRONOUNS.

Pronouns are declined exactly like Nouns, and there is exactly the same distinction between *sa-jñā-ṅukta*, 'in-

§ XL. A. TABULAR STATEMENT OF PRONOUNS.

		Demonstrative				
Pronouns of consicent persons	Nominative Singular	(a) * <i>mti</i> , 'I'	<i>tui</i> , 'thou'	<i>ē</i> , 'he,' 'she'	<i>ai</i> , 'he,' 'she'	<i>se</i> , 'he,' 'she'
		(b) <i>ṣāmi</i> „	<i>tumi</i> , „	<i>ini</i> „	<i>unī</i> „	<i>tīni</i> „
	Nominative Plural	(a) * <i>morā</i>	<i>torā</i>	<i>ihārā</i>	<i>uhārā</i>	<i>tāhārā</i>
		(b) <i>ṣūmarā</i>	<i>toniārā</i>	<i>ihārā</i>	<i>ūhārā</i>	<i>tāhārā</i>
	Oblique cases	(a) * <i>mo-</i>	<i>to-</i>	<i>ihā-</i>	<i>uhā-</i>	<i>tāhā-</i>
		(b) <i>ṣāmā-</i>	<i>tomā-</i>	<i>ihā-</i>	<i>ūhā-</i>	<i>tāhā-</i>
Pronouns of nesicents	Nomina-tives	—	—	<i>ē</i> or <i>ihā</i>	<i>ai</i> or <i>uhā</i>	<i>se</i> or <i>tāhā</i>
	Oblique cases	—	—	<i>ihā-</i>	<i>uhā-</i>	<i>tāhā-</i>
Pronominal adjectives		—	—	<i>ē</i> , 'this'	<i>ai</i> , 'that'	<i>se</i> , 'that'
		—	—	<i>ē-ta</i> , 'this much'	<i>a-ta</i> , 'that much'	<i>ta-ta</i> , 'that much'
	<i>āmār matan</i>	<i>tomār matan</i>	<i>ē-man</i> , 'such'	<i>a-man</i> , 'like this'	<i>te-man</i> , 'like that'	

telligent,' and inconscient beings. The plural of the latter is expressed by suffixing *sakal*, *guli*, *gulo*, etc.

Note that adjective pronouns *precede* such adjectives as *sakal*; e.g. 'all these houses' = *e-i sakal ghar*.

In Pronouns, however, the inflections etc. are appended, not to the nominative form, but to a special oblique form, as will be seen from the following table, which also gives a conspectus of the pronominal adjectives and adverbs.

Relative	Interrogative	Indefinite	Honorific	
<i>ye</i> , 'he who'	<i>ke?</i> 'who?'	<i>keha</i> , 'anyone'	—	* Inferior pronouns.
<i>yini</i> „	<i>ke?</i> „	—	<i>āpani</i>	§ Superior pronouns.
<i>yāhārā</i>	<i>kāhārā</i>	—	—	† Proximate.
<i>yāhārā</i>	<i>kāhārā</i>	—	<i>āpan-erā</i>	‡ Mediate. § Remote.
				<div> <div> <div>-ke</div> <div>Obj.</div> </div> <div> <div>-r dvārā</div> <div>Inst.</div> </div> <div> <div>-haite</div> <div>Abl.</div> </div> <div> <div>-r</div> <div>Gen.</div> </div> <div> <div>-y or -te</div> <div>Loc.</div> </div> </div>
<i>yāhā-</i>	<i>kāhā-</i>	<i>kāhā-</i>	—	} Singular
<i>yāhā-</i>	<i>kāhā-</i>	—	<i>āpanā-</i>	
				<div> <div>-diga-ke</div> <div>Obj.</div> </div> <div> <div>-diger dvārā</div> <div>Inst.</div> </div> <div> <div>-diger haite</div> <div>Abl.</div> </div> <div> <div>-diger or -der</div> <div>Gen.</div> </div> <div> <div>-dig-etc</div> <div>Loc.</div> </div>

			Demonstrative		
Pronominal adverbs	—	—	<i>e-khāne</i>	<i>ai-khāne</i>	<i>se-khāne</i>
	—	—	<i>he-thāy</i>		<i>ta-thāy</i>
	—	—	<i>e-khan</i>	—	<i>ta-khan</i>
	<i>āmār mate</i>	<i>tomār</i>	<i>e-mate</i>	—	<i>te-mate</i>
		<i>mate</i>	<i>e bhāve</i>		
			<i>e rūpe</i>		

B. Note that *ki* can be inserted in a sentence to make it interrogative; e.g. *e-i ki tomār ghar?* 'what! (is) this your house?'

C. *je* (cf. French *que*) is used as a conjunction; e.g. *āmi bali je e-i tomār ghar*, 'I say that this (is) your house.'

D. When *ki* means 'what sort of?' it takes a locative *kise* and genitive *kiser*.

tāhā kise haila? 'by what sort (of means) did that happen?'

ini kiser lok? 'what sort of a person is he?'

E. The work of possessive pronouns is done by the genitives of personal pronouns. But there are also *āpan*, 'own' and *nijer*, 'of self.' Also *sva-* (self, own) is used as a prefix with *tat-sama* words. Examples: *āmār āpan ghar*, 'my own house'; *tomar nij-er strī*, 'your own wife.'

F. *je-man* and *te-man*, *jata* and *tata*, *yāhāte* and *tāhāte* are often used in correlative phrases which are very common.

G. Note that the pronominal adverbs are all locative cases of nouns, as are most adverbs in Bengali. These are one more example of the extraordinary power of the locative case, probably the only original case, from which the genitive in *-er* and the nominative plural in *-erā* are evidently derived.

Relative	Interrogative	Indefinite	Honorific	
<i>ye-khāne</i>	<i>kon-khāne?</i>	<i>kono-khāne</i>	—	Adverbs of place
<i>ye-thāy</i>	<i>ko-thāy</i>			
<i>ya-khan</i>	<i>kave</i>	<i>ka-khano</i> , 'ever'	—	Adverbs of time
	<i>kon samay-e</i>			
	<i>ka-khan</i>			
<i>ye-mate</i>	<i>ke-mate</i>	<i>kono-mate</i>	—	Adverbs of manner

H. Note the resemblance of the device by which the pronouns *ye-man*, *te-man*, etc. are formed to the adverbs in *-mente*, *-ment* in Romance languages.

§ XLI. ADJECTIVES.

Adjectives in Bengali have neither gender nor number. A few *tat-sama* adjectives keep their feminine terminations in Sanskritic writing, such as *pāp-iṣṭhā*, 'most sinful'; *klāntā*, 'wearied.' But this refinement is becoming obsolete.

§ XLII. THE ADJECTIVE *ār*.

This is a corruption of the Sanskrit adjective *apar* (also used in Bengali), 'other,' 'different from.'

The Sanskrit adjective *antar* is also used in this sense. Thus you can either say *sthānāntar* (*sthāna* + *antar*, § LXII) or *ār ek sthān*, 'other one place,' or *anya ek sthan*. Note that the numeral *ek*, 'one,' as in many modern languages, has become an indefinite article. *Ār-vār*, 'another time,' 'again,' has been shortened into *ābār*, 'again.' Finally, *ār* has become a copula: *Rām ār Śyām*, 'Rām and Śyām.'

§ XLIII. CARDINAL NUMERAL ADJECTIVES.

[N.B. *ūna* = 'less by one.']

These are used in both their *tat-sama* and *tad-bhava* forms.

<i>Tat-sama</i>	<i>Tad-bhava</i>	<i>Tat-sama</i>	<i>Tad-bhava</i>
1 <i>ek</i>	<i>ek</i>	38 <i>aṣṭa-triṃśat</i>	<i>āt-triś</i>
2 <i>dvi</i>	<i>dui, du</i>	39 <i>ūna-catvā viṃśat</i>	<i>ūn-calliś</i>
3 <i>tri</i>	<i>tin</i>	40 <i>catvā viṃśat</i>	<i>calliś</i>
4 <i>catur</i>	<i>cār, cāri</i>	41 <i>eka-catvā-viṃśat</i>	<i>ek-calliś</i>
5 <i>pañca</i>	<i>pāc</i>	42 <i>dvā- " "</i>	<i>biyālliś</i>
6 <i>ṣaṣ</i>	<i>chay, cha</i>	43 <i>tri- " "</i>	<i>teṭālliś</i>
7 <i>sapta</i>	<i>sāt</i>	44 <i>catuś- " "</i>	<i>cuyālliś</i>
8 <i>aṣṭa</i>	<i>āṣ</i>	45 <i>pañca- " "</i>	<i>pāyālliś</i>
9 <i>nava</i>	<i>nay, na</i>	46 <i>ṣaṣ- " "</i>	<i>che-calliś</i>
10 <i>daś</i>	<i>daś</i>	47 <i>sapta- " "</i>	<i>sāt-culliś</i>
11 <i>ekūdaś</i>	<i>egūru</i>	48 <i>aṣṭa- " "</i>	<i>āt-calliś</i>
12 <i>dvādaś</i>	<i>bāra</i>	49 <i>ūna-pañcaśat</i>	<i>ūn-pañcāś</i>
13 <i>trayo-daś</i>	<i>tera</i>	50 <i>pañcaśat</i>	<i>pañcāś</i>
14 <i>catur-daś</i>	<i>caudda</i>	51 <i>eka-pañcaśat</i>	<i>ekānna</i>
15 <i>pañca-daś</i>	<i>panera</i>	52 <i>dvi- " "</i>	<i>bāwānna</i>
16 <i>ṣoḍaś</i>	<i>ṣola</i>	53 <i>tri- " "</i>	<i>tippānna</i>
17 <i>sapta-daś</i>	<i>sataru</i>	54 <i>catuṣ- " "</i>	<i>cuyānna</i>
18 <i>aṣṭa-daś</i>	<i>aṣṭāra</i>	55 <i>pañca- " "</i>	<i>pañcānna</i>
19 <i>ūna-viṃśati</i>	<i>ūniś</i>	56 <i>ṣaṣ- " "</i>	<i>chāppānna</i>
20 <i>viṃśati</i>	<i>biś</i>	57 <i>sapta- " "</i>	<i>sātānna</i>
21 <i>eka-viṃśati</i>	<i>eka-iś, ekūś</i>	58 <i>aṣṭa- " "</i>	<i>ātānna</i>
22 <i>dvā- " "</i>	<i>bā-iś</i>	59 <i>ūna-ṣaṣṭi</i>	<i>ūn-ṣāṭ</i>
23 <i>trayo- " "</i>	<i>te-iś</i>	60 <i>ṣaṣṭi</i>	<i>ṣāṭ</i>
24 <i>catur- " "</i>	<i>cābbiś</i>	61 <i>eka-ṣaṣṭi</i>	<i>ek-ṣāṭṭi</i>
25 <i>pañca- " "</i>	<i>pāciś</i>	62 <i>dvā- " "</i>	<i>bā " "</i>
26 <i>ṣaṣ- " "</i>	<i>chābbiś</i>	63 <i>tri- " "</i>	<i>te. " "</i>
27 <i>sapta- " "</i>	<i>sātū-iś</i>	64 <i>catuṣ- " "</i>	<i>cau- " "</i>
28 <i>aṣṭa- " "</i>	<i>ātū-iś</i>	65 <i>pañca- " "</i>	<i>pāy- " "</i>
29 <i>ūna-triṃśat</i>	<i>ūn-triś</i>	66 <i>ṣaṣ- " "</i>	<i>che- " "</i>
30 <i>triṃśat</i>	<i>triś</i>	67 <i>sapta- " "</i>	<i>sāt- " "</i>
31 <i>eka-triṃśat</i>	<i>eka-triś</i>	68 <i>aṣṭa- " "</i>	<i>āt- " "</i>
32 <i>dvā- " "</i>	<i>bā- " "</i>	69 <i>ūna-saptati</i>	<i>ūn-sattar,</i>
33 <i>trayo- " "</i>	<i>te- " "</i>		<i>ūn-hattar</i>
34 <i>catur- " "</i>	<i>cau- " "</i>	70 <i>saptati</i>	<i>sattar</i>
35 <i>pañca- " "</i>	<i>pāy- " "</i>	71 <i>eka-saptati</i>	<i>ek-āttar</i>
36 <i>ṣaṣ- " "</i>	<i>sāi- " "</i>	72 <i>dvi- " "</i>	<i>bāy- " "</i>
37 <i>sapta- " "</i>	<i>sāt- " "</i>	73 <i>tri- " "</i>	<i>tey- " "</i>

<i>Tat-samā</i>	<i>Tad-bhava</i>	<i>Tat-sama</i>	<i>Tad-bhava</i>
74 <i>catuṣ-saptati</i>	<i>cuy-āttar</i>	90 <i>navati</i>	<i>nabbāī</i>
75 <i>pañca-</i> "	<i>pūc-</i> "	91 <i>ekā-navati</i>	<i>ekā-nabbāī</i>
76 <i>ṣaṭ-</i> "	<i>cey-</i> "	92 <i>dvi-</i> "	<i>birā-</i> "
77 <i>sapta-</i> "	<i>sāt-</i> "	93 <i>tri-</i> "	<i>tirī-</i> "
78 <i>aṣṭa-</i> "	<i>āt-</i> "	94 <i>catur-</i> "	<i>curā-</i> "
79 <i>ānāśīti</i>	<i>ān-āśī</i>	95 <i>pañca-</i> "	<i>pūcā-</i> "
80 <i>aśīti</i>	<i>āśī</i>	96 <i>ṣaṭ-</i> "	<i>ceyā-</i> "
81 <i>ekāśīti</i>	<i>ek-āśī</i>	97 <i>sapta-</i> "	<i>sātā-</i> "
82 <i>dvyāśīti</i>	<i>bir-</i> "	98 <i>aṣṭa-</i> "	<i>ātā-</i> "
83 <i>tryāśīti</i>	<i>tir-</i> "	99 <i>āna-śat</i>	<i>nira-</i> "
84 <i>catur-aśīti</i>	<i>cur-</i> "	100 <i>śat</i>	<i>śat</i> or <i>śa</i>
85 <i>pañcāśīti</i>	<i>pūc-</i> "	1000 <i>sahasra</i>	<i>hājūr</i> (Per- sian <i>hauḍr</i>)
86 <i>ṣaṭ-aśīti</i>	<i>chey-</i> "		
87 <i>saptāśīti</i>	<i>sāt-</i> "	100,000 <i>lakṣa</i>	<i>lak</i>
88 <i>aṣṭāśīti</i>	<i>āt-</i> "	100,000,000 <i>koṭi-</i>	<i>kror</i> (Eng. 'crore')
89 <i>āna-navati</i>	<i>āna-nabbāī</i>		

N.B. Note the assimilations in the *tat-sama* numerals and compare with rules of *San-dhi* (§ LXII).

§ XLIV. ORDINAL NUMERAL ADJECTIVES.

The first ten Ordinals are pure *tat-samas*, borrowed from Sanskrit, namely, *pra-tham*, 'first'; *dvi-tīya*, 'second'; *tr-tīya*, 'third'; *catur-tha*, 'fourth'; *pañca-m*, 'fifth'; *ṣaṣṭha*, 'sixth'; *sapta-m*, 'seventh'; *aṣṭa-m*, 'eighth'; *nava-m*, 'ninth'; *daśa-m*, 'tenth.'

From eleventh to eighteenth the *tat-sama* Cardinals are used.

From nineteenth onwards, the Ordinals are formed by adding the superlative suffix *-tam* to the *tat-sama* Cardinals, or, in the case of Cardinals ending in *-t* or *-ti*, by dropping this termination. Thus 'thirtieth' is either *trimsat-tam* or *trimsā*; 'twentieth' is either *vimśati-tam* or *vimśa*.

In familiar language the genitive of the *tad-bhava*

Cardinals is used: as, *pāc-er prsthā*, 'page five'; *daś-er adhyāy (adhi-āy)*, 'chapter ten.'

In the case of days of the month, the first four Ordinals are borrowed from Hindostāni. They are: 1st, *pahelā*; 2nd, *dosarā*; 3rd, *tesarā*; 4th, *cauṭhā*. From 5th to 18th, add -i and from 18th to 31st add -e to the Bengali Cardinals.

§ XLV. FRACTIONS.

Sawā = $+\frac{1}{2}$; *sāre* = $+\frac{1}{2}$; *paune* = $-\frac{1}{2}$.

E.g. *sawā tin* = $3\frac{1}{2}$; *sāre cār* = $4\frac{1}{2}$; *paune pāc* = $4\frac{3}{4}$.

Pawā = $\frac{1}{2}$; *siki* = $\frac{1}{2}$; *arddha* (Skt) or *ādhā* (Beng.) = $\frac{1}{2}$; *arddh-ek* = 'one half'; *tin pawā* = $\frac{3}{2}$; *der* = $1\frac{1}{2}$; *ārūr* = $2\frac{1}{2}$.

Or fractions can be expressed thus: *tin amśer ek amśa*, 'of three parts one part,' i.e. $\frac{1}{3}$; *panera bhāg-er cār-i bhāg*, 'of fifteen parts four parts,' i.e. $\frac{4}{15}$.

§ XLVI. PERCENTAGE.

Put *sat kar-ā*, 'made 100' before the numeral. Thus, *sat kar-ā chu ṭākā*, 'six rupees per cent.'

§ XLVII. ADDITION.

Addition is called *yog*, 'junction,' and the addition table is recited by saying *ek ār ek, dui, ek ār dui, tin*, etc. The sum of an addition is called *yog-phal*.

§ XLVIII. SUBTRACTION.

Subtraction is called *vi-yog*, 'dis-junction.'

Put *kam* 'less' after the larger number. Thus, *kuri kam tera sāt hay*, 'a score less thirteen becomes seven.'

§ XLIX. MULTIPLICATION.

Multiplication is called *gun-an*.

Add *gun*, 'quality,' to the number multiplied. Thus *sāt gun pāc pāy-tris hay*, '7 times 5 becomes 35.'

§ L. DIVISION.

Division is called *bhāg*, 'partition'; 'to divide' is *bhāg kar-ā*.

The divisor is *bhāj-ak*, the dividend is *bhāj-ya*, the remainder is *bhāg-śeṣ*.

§ LI. THE MONTHS OF THE YEAR.

The year, *vatsar*, is divided into twelve months, *mās*, and six seasons, *ṛ-tu*, of two months each. These are :

- | | |
|----------------------|--|
| 1. <i>vaiśākh</i> | April—May, <i>vas-anta</i> , 'spring.' |
| 2. <i>jyaiṣṭha</i> | May—June } <i>grīṣma</i> , 'the hot season.' |
| 3. <i>āṣāṛh</i> | June—July } |
| 4. <i>śrāvan</i> | July—August } <i>varṣā</i> , 'the rains.' |
| 5. <i>bhādra</i> | August—Sept. } |
| 6. <i>āśvin</i> | Sept.—Oct. } <i>śarat</i> , 'autumn.' |
| 7. <i>kārttik</i> | Oct.—Nov. } |
| 8. <i>agra-hāyaṇ</i> | Nov.—Dec. } <i>hem-anta</i> , 'the dewy season.' |
| 9. <i>pauṣ</i> | Dec.—Jan. } |
| 10. <i>māgh</i> | January—Feb. } <i>śīt</i> , 'the cold season.' |
| 11. <i>phālgun</i> | February—March } |
| 12. <i>caiitra</i> | March—April, <i>vas-anta</i> , 'spring.' |

The seasons are usually expressed as *grīṣma-kāl*, 'hot time'; *śarat-kāl*, 'autumn-time,' etc.

§ LII. THE DAYS OF THE WEEK.

The Hindus appear to have borrowed the planetary week from Greek astrologers about 300 A.D. The word *vār* is added in each case to the name of the planet. This word, meaning originally 'fixed time,' is also used with numerals to express repetition of time: e.g. *tini dui-vār āmār kāch-e gelen*, 'he went twice to me'; *āpani ek-vār*

āmār kāch-e ās-iben, 'you will (please) come to me (just) once.'

The seven days, beginning from Sun-day, are (1) *Ravi-vār*, (2) *Som-vār*, (3) *Mangal-vār*, (4) *Budh-vār*, (5) *Vṛhaspati-vār*, (6) *Śukra-vār*, (7) *Śani-vār*.

§ LIIL THE POINTS OF THE COMPASS (*CĀRI-DIK*).

Astrological ideas as to the importance of the daily resurrection of the sun, facing which a Hindu says his morning prayer, as we to this day say our prayers in churches orientated to the East, have affected the naming of the points of the compass. The East is called *pūrva*, 'the fore quarter.' To the right, facing East, is the *dakṣiṇ*, the 'Deccan,' the 'right-hand' quarter or *dik*. Behind is the West, the *pāścim-dik*, the 'rear-quarter'; and, finally, on your left is the 'subsequent,' *uttar dik*, 'the North.' The horizon is the *din-maṇḍal**, the 'quarter-circle.' Intervening between the four *dik* are the four *koṇ*, 'angles' (evidently borrowed from Greek γωνία). These are, N.E., *īśān-koṇ*, named after *Īśān*, the god *Śiva*; S.E., *agni-koṇ*, the 'fire-angle,' the region of dry, hot winds; S.W., *nairṛti-koṇ* (note the rare use of the vowel *ṛ* after *r*) named after its eponymous demon; N.W., *vāyu-koṇ*, the 'wind-angle,' the region of the hurricanes called 'Nor'-westers' by Europeans.

§ LIV. THE ENCLITIC PARTICLES.

A. The Emphatic Particle -i.

Syllabic stress is faint in most modern Indo-Aryan languages, and in Bengali this is so much the case that the initial phrasal 'accent of duration,' or rather of pro-

longation, has become the dominant audible quality and the basis of the rhythm of prose and verse alike. Emphasis is expressed by suffixing *-i* to nouns, pronouns, adjectives, and participles.

For instance, *tini ekhāne-i āchen*, 'he is here'; *tini āsile-i yā-iba*, 'the moment he comes, I will go'; *tini-i āmār bhāī*, '(it is) he (is) my brother'; *bhāla-i ha-iyāche*, 'well has it happened,' etc., etc.

This particle is probably the origin of the termination *-i* of the personal pronouns. Thus *āmi* is probably *hām-i*, *tumī* is probably *tum-i*, and *āpanī* doubtless comes from *ātman-i*. The expressions *se-i*, *e-i*, *ai* tend to replace *se*, *e*, *o*, now rarely met with alone.

B. The Particle of Addition *-o*.

This, affixed to a noun or pronoun, means 'too,' 'also.' Thus *tini-o ekhān-e āchen*, 'he too is here'; *āmār-o se khāne gelām*, 'we too went there.'

Used between two phrases or words this Particle has become a copula; *āmi o Rām se-khāne gelām*, 'I and Rām went there.'

C. The Demonstrative Particles *-tā*, *-tī*, *-tī*.

(The form *-tā* expresses indifference or vague disapproval; *-tī* and *-tī* have a slightly commendatory connotation.)

Suffixed to a noun, these particles have the force of a definite article; thus *lok-tā*, 'the fellow'; *lok-tī bhāla-i*, 'the person (is) quite good'; *chele-tī āmār*, 'the child is mine'; *ghorā-tā kāhār*, 'whose (is) the horse?'

Added to an adjective, they give it a nominal force; *bhāla-tī āmāy dāo*, 'give me the good one'; *kon-tī tomār?* 'which (is) yours?' *āmār-tī bhāla*, 'mine (is) good.'

. Added to numeral adjectives (very common) slightly emphasises them; *tin-tā ghorā*, 'three horses'; *pāc-ti meye*, 'five girls'; *ek-ti lok āsiyāchen*, 'a person has come.'

Affixed to numerals used substantivally, expresses the hour of the day; e.g. *bāra-tā bājīyāche*, 'twelve has struck'; *bāra-tār samay*, 'the time of twelve,' 'twelve o'clock'; *kata-tā* (or *ka'-tā*) *bājila?* 'how much did it strike?' Note that when these and *-khān*, *-gāch*, etc. are suffixed to nouns, the whole is declined as a compound singular noun.

D. The Demonstrative Particles *-khān*, *-khāni*, *-khāni*, *-khānā* *.

These are merely classificatory substitutes for *-tā*, *-ti* or *-tī*. They are applied usually to names of flat things and things having noticeably superficial extent, such as boats, houses, books, etc., e.g. *naukā-khān*, 'the boat'; *ek-khān naukā*, 'a boat'; *dui-khāni pustak*, 'two books.'

E. The Demonstrative Particles *-gāch*, *-gāchi*†.

These also are classificatory substitutes for *-tā* and *-ti* and are used with names of things whose principal dimension is length; e.g. *ek-gāch chārī*, 'a walking-stick'; *ek gāch dari*, 'a piece of rope'; *dari-gāchi*, 'the bit of rope.'

§ LV. ADVERBS.

The pronominal adverbs have already been set forth in § XL.

Nearly all the so-called adverbs in Bengali are the locative cases of nouns which can easily be found in the

* Plainly a corruption of *sthān*, 'place.' Cf. *e-khāns = e sthāne*, 'in this place,' 'here.'

† *gāch* = 'tree,' 'plant.'

dictionary, such as *bhitar-e*, 'on the inside'; *bahir-e*, 'on the outside'; *upar-e*, 'above.' That is, they have been classified in English grammars as adverbs because they are translated by adverbs. Many *tat-sama* adverbs are used in modern Bengali, such as *ati*, 'very'; *daivāt*, 'accidentally,' etc., etc. But these also have their proper place in a dictionary.

§ LVI. CONJUNCTIONS.

The most common are: *ār*, *evam*, o, 'and'; *yadi*, 'if'; *yadyapi*, 'although'; *ata-ev*, 'therefore'; *kāraṇ*, 'because'; *yathā*, 'as for instance'; *kintu*, 'but'; *ki*, *vā*, *athavā*, 'or'; *natu-vā*, 'if not,' 'otherwise.'

§ LVII. INTERJECTIONS.

Interjections are very common. It seems useless to give a list of them here. Note *bāp-re*, 'O father'; *mā-re*, *mā-go*, 'O mother,' exclamations of pain and sorrow.

§ LVIII. ADVERBIAL PHRASES.

The participles *kar-iyā*, 'having done'; *bal-iyā*, 'having said,' impart an adverbial sense to words and phrases.

E.g. *bhāla kariyā kāj kar-o*, 'do work well.'

mukh-e kariyā la-iyā gela, 'took (it) away with (it) in mouth.'

tāhā man-e kariyā rākha, 'keep that in mind,' 'mentally.'

tāhā-ke man-e kariyā dāo, 'remind him.'

tini āmār strī chilēn, baliyā, tāhā-ke grahaṇ karilām, 'she was my wife, saying, I took her (to myself),' i.e. 'because she was my wife.'

§ LIX. IDIOMS WITH *ĪĀHĀ-TE*, *ĪENA*, *PĀCH-E*.

Note phrases such as

ġāhāte āmār su-sikṣyā hay, ġatna karitām, lit. 'wherein my good-teaching should be, I made effort,' i.e. 'I took pains to get a good education.'

ġena e kāj ār karibe nā, '(let it be) such (that) you shall not do this deed again,' i.e. 'take care not to do it again.'

pāch-e tūhār dhan curi hay, bhay kar-ila, 'afterwards his wealth be stolen, (he) feared,' i.e. 'he feared lest his wealth should be stolen.'

Such phrases seem difficult, thus segregated, but they are simple enough in their context, and examples will be found in the following Specimens.

§ LX. *UPA-SARGA*, 'ADDITIONS,' OR INSEPARABLE PREFIXES.

These only occur in the numerous *tat-sama* nouns and adjectives in modern Bengali. The prefix *upa-* above is an example and has the same origin and sense as Greek *ὑπο-*. (Note the vowel and consonant assimilations in the examples given below. Explanations of these will be given in § LXI on *San-dhi*. These are all examples of *karma-dhāray sam-ās*, § LXII.)

(1) *a-* is the prefix of negation, the Greek *ἀστερητικόν*.

Examples: *kāl*, 'a shore'; *a-kāl*, 'shore-less'; *khyāti*, 'fame'; *a-khyāti*, 'ill-fame'; *sa-mān*, 'equal'; *a-samān*, 'unequal'; *bhay*, 'fear'; *a-bhay*, 'security'; *āvrta*, 'covered'; *an-āvrta*, 'uncovered'; *svī-kār*, 'confession'; *a-svīkār*, 'denial.'

(2) *ati-*, 'excess,' 'transcending.'

ati-kram ('step beyond'), 'transgression'; *aty-anta*, 'a-

bounding,' 'much,' 'very'; *aty-ukti*, 'too much talk'; *ati-rikta*, 'excessive'; *aty-ācār*, which in Sanskrit means 'too (refined) manners,' in Bengali means 'oppression,' 'harshness.'

(3) *adhi-*, 'above,' 'upwards.'

adhi-kār, ('taking over'), 'possession'; *adhi-kārī*, 'an owner'; *adhi-pati*, 'supreme ruler'; *adhi-gata*, 'come at,' 'known,' 'learnt'; *adhi-k*, 'much,' 'excessive'; *adhi-rāj*, 'supreme ruler,' 'sovereign'; *adhi-sthita*, 'placed over'; *ādhy-āy*, 'reading,' 'study,' 'a chapter.'

(4) *anu-*, 'after,' 'sequenco,' 'according to' (cf. Greek *ἀνα-*).

anu-car, 'a companion,' 'one who goes with'; *anu-kārī*, 'an imitator,' 'one who acts like'; *anu-tāp*, 'after-pain,' 'repentance'; *anu-mati*, 'consent,' 'permission'; *anu-vād*, 'after-speech,' 'a translation'; *anu-eṣan*, 'searching after'; *anu-gata*, 'come after,' 'obliged'. (*āpanār anu-gata*, 'your obliged servant').

(5) *antar-* (Latin *inter-*, comparative of *in-*).

antaḥ-karaṇ, 'that which works within,' 'inner consciousness,' 'the heart'; *antar-gata*, 'gone within,' 'disappeared'; *antaḥ-stha*, 'placed within,' 'intermediate.'

(6) *apa-*, 'away,' 'privation' (cf. Greek *ἀπο-*, Lat. *abs*, etc.).

apa-rādh, 'transgression,' 'offence'; *apa-vād*, 'calumny'; *apa-mān*, 'disgrace,' 'detraction' (*mān* = 'honour').

(7) *api-*, 'to,' 'in addition' (cf. Greek *ἐπι-*, Latin *ob-*).

api-ca, 'moreover'; *api-dhān*, 'an (additional) covering'; *api-naddha*, 'clothed.'

(8) *abhi-*, 'tendency towards.'

abhi-gata, 'approached to'; *abhi-mukh*, 'facing towards'; *abhi-mān*, 'pride'; *abhy-antar*, 'within.'

(9) *ava-*, 'down' (degradation).

ava-kṛṣṭa, 'not good,' 'bad'; *ava-tār*, 'coming down,' 'an incarnation'; *ava-helā*, 'dis-respect'; *ava-śeṣ*, 'residue'; *ava-śiṣṭa*, 'left over'; *ava-sān*, 'resting-place,' 'pause.'

(10) *ā-*, 'towards,' resembles in senso Latin *ad-*.

ā-dhār, 'receptacle,' 'reservoir'; *ā-karṣaṇ*, 'attraction'; *ā-sam-udra*, 'as far as the ocean'; *ā-kramaṇ*, 'attack'; *ā-gata*, 'arrived,' 'come to'; *ā-dar*, 'respect,' 'love'; *ā-rohaṇ*, 'ascension'; *ā-liṅgaṇ*, 'embrace.'

(11) *ut-*, 'up,' 'elevation' (cf. German *aus-*, Eng. *out-*).

ut-patti, 'output'; *ut-kṛṣṭa*, 'excellence'; *un-nati*, 'promotion'; *ud-ṃyog*, 'effort,' 'zeal'; *ut-(s)thita*, 'out-risen,' 'raised'; *ut-tāp*, 'great heat'; *ud-ay*, 'rising' (of sun, etc.); *ud-veg*, 'uneasiness'; *ud-bhid*, 'an out-piercer,' 'a plant,' 'what pierces the soil'; *un-matta*, 'maddened.'

(12) *upa-*, 'near,' 'like' (secondary state) (cf. *ὑπο-*, *sub-*).

upa-dvīp, 'peninsula'; *upa-path*, 'by-path'; *upa-pati*, 'a paramour'; *upa-patni*, 'a mistress'; *upa-sthita*, 'present,' 'placed near'; *upa-sarga*, 'a subordinate word,' 'a prefix.'

(13) *dur-*, 'hard,' 'difficult' (cf. Greek *δυσ-*) [opposite of *su-*, below].

dur-ācār, 'having bad manners,' 'wicked' (cf. *aty-ācār*); *duḥ-kha*, 'grief,' 'pain' (cf. *su-kh(a)* below); *dur-gam*, 'hard of access.' *Dur-gū* = *Kālī*, 'the goddess who is hard of access'; *duṣkar*, 'hard to be done'; *duṣ-prāpy-a*, 'hard to obtain'; *duṣ-ṭa*, 'wicked.'

(14) *ni-*, 'down,' 'entirety.'

ni-pāt, 'downfall,' 'death'; *ni-vāraṇ*, 'inhibition'; *ni-ṛtta*, 'inhibited,' 'ceased'; *ni-viṣṭa*, 'engaged in'; *ni-yog*, 'injunction'; *ni-yukta*, 'in-joined,' 'appointed'; *ni-mitta*, 'cause,' 'sako'; (*tāhār nimitte*, 'because of that'); *ni-tya*, 'innate,' 'eternal'; *ni-mantraṇ*, 'invitation'; *ni-vedan*, 'invocation,' 'petition'; *ny-āy*, 'rule,' 'custom' (*tāhār ny-āy*, 'like that'); *ny-ūn*, 'defective,' 'less'; *nīta* (*ni-ita*), 'brought.'

(15) *nir-*, 'out,' 'without.'

nir-ākār, 'without form'; *nir-sṛta*, 'gone out,' 'disappeared'; *nir-doṣ*, 'without fault'; *niś-cinta*, 'thoughtless'; *niś-cay*, 'exact knowledge,' 'certainty'; *nir-saṁsay*, 'without doubt'; *niś-phal*, 'fruitless'; *nir-uttar*, 'without answer'; *nir-bhay*, 'without fear.'

(16) *parā-*, 'back' (reaction) (cf. Greek *παρά*-).

parā-kram, 'opposing step,' 'bold advance,' 'valour'; *parā-jay*, 'back-victory,' 'defeat'; *parā-varṭtan*, 'return'; *parā-marśa*, 'advice'; *parā-in-mukh*, 'averted face'; *parī-bhav*, 'backward state,' 'disgrace,' 'humiliation.'

(17) *pari-*, 'round,' 'completeness' (cf. Greek *περί*-).

pari-pūrṇa, 'quite filled'; *pari-dhi*, 'circumference'; *pari-śram*, 'great effort' or 'fatigue'; *pari-ś-kūr*, 'doing through,' 'cleansing,' 'clean'; *pari-kram*, 'succession,' 'order'; *pari-bhramaṇ*, 'wandering round,' 'travel'; *pari-āṭan*, 'travel'; *pari-āṅka*, 'a conch'; *pari-āpta*, 'sufficient,' 'befitted'; *pari-dhān*, 'a lower garment' (put round the waist).

(18) *pra-*, 'forth' (progression) (cf. Lat. *pro-*, *pre-*).

pra-kāś, 'display'; *pra-sthān*, 'departure from a place'

(*sthān*); *pra-tāp*, 'majesty,' 'splendour'; *pra-ṇay*, 'affection'; *pra-kār*, 'species,' 'inner quality,' as compared with *ā-kār*, 'aspect'; *pra-jā* ('offspring'), 'subject,' 'tenant'; *pra-ṇati*, 'bowing forward,' 'obscisance'; *pra-bhu* ('being before'), 'a lord,' 'master'; *pra-bhṛti*, 'preceding,' 'et cetera' (i.o. this preceding, beginning from this; cf. *ity-ādi* ' (with) this (for a) beginning'); *pra-lāp*, 'chatter,' 'delirium'; *pra-stāv*, 'proposition'; *pra-sūkhā*, ('fore-branch'), 'twig'; *pra-kṛti*, 'nature,' from which *Prākṛta*, 'natural' or 'colloquial' speech (cf. *Sam-s-kṛta*, under *sam-*, below).

(19) *prati-*, = *re-*, 'reiteration.'

prati-dhvani, 'echoed sound'; *praty-uttar*, 'reply'; *prati-mā*, 'reflection,' 'image'; *prati-phal*, 'retribution' (fruit in return); *praty-ā-varttan*, 'turning back,' 'return'; *praty-upa-kār*, 'doing benefit in return,' 'recompense'; *praty-ek*, 'each one'; *prati-jñā*, 'oath,' 'solemn affirmation.'

(20) *vi-*, the equivalent of *dis-*, *in-*, *un-*, *mis-*, etc.

kray, 'purchase,' but *vi-kray*, 'sale'; *vi-pad* or *ā-pad*, 'misfortune'; *vi-kṛta*, 'ill done,' 'distorted'; *vi-kalpa*, 'alternative' (*vi-kalpe*, 'in the alternative'); *vi-kram* ('step outwards'), 'valour'; *vi-cār*, 'discussion,' 'judgment'; *vi-cched*, 'cleaving,' 'piercing'; *vi-jñān*, 'science'; *vi-droha*, 'mutiny,' 'rebellion'; *vi-dhi*, 'disposition,' 'rule' (cf. *san-dhi*, p. 60); *vi-lās*, 'diversion,' 'sport'; *vi-śeṣ*, 'difference,' 'particular,' 'original'; *vi-sṛṅkhal*, 'un-fetter(ed)'; *vi-śmay*, 'astonishment'; *vi-star*, 'extensive'; *vi-stār*, 'extent,' 'spread.'

(21) *sam-*, 'with' (cf. Greek *συν-*, *com-*, etc.).

san-gam, 'coming together,' 'association'; *san-yog*, 'conjunction'; *san-tān*, 'offspring'; *sam-patti*, 'property,'

'wealth'; *san-toṣ*, 'contentment'; *san-tuṣṭa*, 'contented,' 'happy'; *san-deha*, 'doubt,' 'confusion'; *sam-pūrṇa*, 'completed,' 'full'; *sam-ay*, 'conjuncture,' 'time'; *sam-ācār*, 'news,' 'information'; *san-dhi*, 'collocation of compound words'; *sam-ās*, 'compounding of words'; *sam-udra*, ('all-water'), 'the ocean' (cf. *ṽḍop*); *Sam-s-kṛta*, 'the ordained,' literary language, Sanskrit.

(22) *su-*, 'well,' 'good' (cf. *ev-*). The opposite of *dur-*.

su-mati, 'good mind,' 'benevolence'; *su-khyāti*, 'good fame'; *su-labḥ*, 'easily got,' 'cheap'; *su-kh*, 'joy,' 'ease'; *su-samācār*, 'good news,' 'ev-angel'; *su-pra-bhāt*, 'auspicious dawn'; *su-vidhā*, 'ease,' 'easy.'

Perhaps *sundar*, 'beautiful,' is *su-nar*, 'fine man' (cf. Greek *ἀ-νῆρ*).

A sense of the force of the *upa-sargas* is very essential to the due comprehension and enjoyment of Indo-Aryan languages. One way of securing this is to trace the changes wrought on the meaning of a single word by prefixing these. For example: *vād*, 'speech'; *anu-vād*, 'accompanying speech,' 'translation'; *apa-vād*, 'insult'; *ava-vād*, 'command'; *nir-vād*, 'blame'; *pari-vād*, 'detraction'; *pra-vād*, 'a proverb'; *prati-vād*, 'an answer'; *vi-vād*, 'a dispute'; *sam-vād*, 'complete speech,' 'information,' 'news.' (Note, in this last instance, that though *sam-* is duly converted into *sam-* in accordance with the formal rules of *san-dhi* because the nasal precedes what was once a semi-vowel, yet since *v* has become *b*, the word is nevertheless pronounced *sāmbād*.) Take, in the same way, the numerous compounds of *kram*, 'a step,' 'progress.'

§ LXI. *SAN-DHI*, THE ASSIMILATION OF LETTERS IN
TAT-SAMA COMPOUNDS.

The Sanskrit grammarians reduced the assimilation of letters in contact to definite rules, which in the case of the Sanskrit language are rules for pronunciation as well as orthography. In Bengali these rules, which are easily learnt, survive only as orthographical guides. [Note that final *-a* is not considered as mute for the purpose of these rules.]

A. *Svar-san-dhi*, Vowel Assimilation.

Vowels are *sa-mān*, 'similar,' or *a-samān*, 'dissimilar.' Thus *a* or *ā*, *i* or *ī*, *u* or *ū* are *sa-mān*, 'similar' to *a* or *ā*, *i* or *ī*, *u* or *ū* respectively.

(1) When a vowel comes into contact with its *sa-mān* vowel, it coalesces with it to form the corresponding long vowel. Examples:

baddha + aṅjali, *baddhāṅjali*, '(with) hands joined,' in the attitude of offering.

anya + anyā, *anyānya*, 'other (and) other,' 'various.'

janma + avadhi, *janmāvadhi*, 'up to birth,' 'since birth.'

dhana + āsā, *dhanāśā*, 'hope (of) wealth.'

ratna + ākar, *ratnākar*, 'jewel-mine.'

hima + ālay, *Himālay*, 'abode of cold,' 'abode of snow.'

śoka + ākul, *śokākul*, 'overwhelmed with grief.'

śaraṇa + āpanna, *śarāṇāpanna*, 'having obtained shelter' (*āpanna* = *ā-pad-na*).

hata + ūś, *hatāś*, '(having) hope destroyed.'

vidyā + ālay, *vidyālay*, 'learning-abode,' 'a school' or 'college.'

mahā + āśay, *mahāśay*, '(having) great thoughts,' 'sir,' a term of respect.

dayā + āndra, dayāndra, 'pity-tender,' 'tender with pity.'

kārā + agār, kāragār, 'prison-house.'

divā + avasān, divāvasān, 'day-end,' 'end of day.'

īrṣā + anu + ita, īrṣānṛita, 'envy-possessed,' 'filled with envy.' (Note that, *v* being pronounced as *b*, *anṛita* is pronounced as *āmbito*.)

rāga + anṛita, rāgānṛita, 'angry.'

giri + indra, girīndra, 'mountain-lord,' i.e. the god Siva.

abhi + iṣṭa, abhiṣṭa, 'much desired,' 'a wish.'

ati + ita, atīta, 'by-gone,' 'past.'

kṣiti + īśvar, kṣitīśvar, 'earth-ruler,' 'a king.'

prati + īkṣā, pratīkṣā, 'a looking back,' 'expectation.'

prthivī + īśvar, prthivīśvar, 'earth-lord,' 'a king, prince.'

Gaurī + īś, Gaurīś, 'lord of Gaurī,' i.e. the god Śiva.

mahī + indra, mahīndra, 'earth-Indra,' 'an Indra among princes.'

kaṭu + ukti, kaṭūkti, 'sharp speech.'

madhu + uttha, madhūttha, 'made from honey,' i.e. 'bees-wax.'

madhu + utsav, madhūtsav, 'honey-feast,' a spring festival at the *pūrṇimā* or full moon of the month of *Caitra*.

(2) When *a* or *ā* is followed by *i*; the two vowels coalesce to form *e*.

pūrṇa + indu, pūrṇendu, 'full moon.'

śravaṇa + indriya, śravaṇendriya, 'hearing-sense,' 'sense of hearing.'

nara + Indra, narendra, 'an Indra among men,' 'a king.'

parama + Īśvar, paramēśvar, 'supreme God.'

dina + īś, dīnēś, 'day-lord,' 'the sun.'

rasana + indriya, rasanendriya, 'taste-sense,' 'sense of taste.'

mahā + Indra, mahendra, 'a great Indra,' 'a chief.'

mahā + īśvar, mahēśvar, 'great god,' chiefly of Śiva.

Gangā + īś, Gangeś, 'Ganges-lord'; i.e. Śiva, from whose locks the flowing Ganges streams.

(3) When *a* or *ā* is followed by *u*, the two vowels coalesce to form *o*.

candra + uday, candroday, 'moon-rise.'

gūtra + utthān, gūtroththān, 'body-raising,' 'rising to one's feet.'

saha + udar, sahodar, 'co-womb,' 'uterine brother or sister.'

eka + āna-vimśati, ekona-vimśati, 'one less than 20.'

pāda + ān, pādon, 'less by a foot.'

mahā + uday, mahoday, '(conferring) great-prosperity,' a term of respect, 'sir.'

mahā + upādhyāy, mahopādhyāy, 'great teacher,' equivalent to an academical title of learning.

(4) When *a* or *ā* is followed by *e*, the vowels coalesce to form *ai*.

eka + ek, ekaik, 'one (and) one,' 'each one singly.'

guṇa + ekabhājan, guṇaikabhājan, 'sole possessor of merit.'

(5) When *a* or *ā* is followed by *ai*, the vowels coalesce to form *ai*.

atula + aiśvarīya, atulaiśvarīya, 'unequalled grandeur.'

mahā + aiśvarīya, mahaiśvarīya, 'great grandeur.'

(6) When *a* or *ā* is followed by *o*, the vowels coalesce to form *au*.

jalā + okā, jalaukā, 'water-leech.'

(7) When *a* or *ā* is followed by *au*, the vowels coalesce to form *au*.

svabhāva + audārīya, svabhāvaudārīya, 'nature-nobility,'
'nobility of nature.'

sneha + auṣadh, snehaṣadh, 'love-potion.'

mahā + auṣadh, mahauṣadh, 'great medicine,' 'panacea.'

(8) The above are instances of backward assimilation. There is one example of forward assimilation when the second word, after *a* or *ā*, begins with *r*, which then changes into its semi-vowel *r*.

uttama + rṇ, uttamārṇa, 'best-debt,' 'creditor.'

adhama + rṇ, adhamārṇa, 'lowest-debt,' 'debtor.'

deva + rṣi, devarṣi, 'divine sage.'

maha + rṣi, maharṣi, 'great sage.'

rāja + rṣi, rājarṣi, 'royal sage.'

śīta + rta, śītārta, 'tortured by cold,' 'chilled.' [Note *rta* becomes *artta*.]

kṣudhā + rta, kṣudhārta, 'tortured by hunger.'

(9) *i* or *ī*, *u* or *ū*, or *r* followed by vowels *a-samān*, dissimilar to themselves, change into their respective semi-vowels.

prati + aha, pratyaha, 'day by day,' 'every day.'

ati + ācār, atyācār, 'oppressive conduct,' 'oppression.'

prati + upakār, pratyupakār, 'return-benefit.'

prati + ek, pratyek, 'every one.'

anu + artha, anvartha, 'following (the) meaning,' 'appropriate,' 'obvious.'

anu + ita, anvita, 'going with,' 'possessed of.'

paśu + ādi, paśvādi, 'animals etcetera,' lit. 'beginning with animals.'

radhu + āgaman, radhvāgaman, 'the bride-arrival,'
'coming of the bride.'

mātṛ + anujñā, mātranujñā, 'maternal farewell.'

pitṛ + ālay, pitṛālay, 'paternal home.'

B. *Vyañjan San-dhi*, Consonant Assimilation.

As consonants ordinarily contain the inherent vowel *a*, words ending with a consonant are rare, and for the most part occur only in combination. Before describing the changes such consonants undergo it is necessary to state two formal rules of internal *san-dhi*, known to Bengalis as (1) *natva vi-dhi*, the 'rule of *na*-ness,' the rule by which *n* changes to *ṇ* and (2) *ṣatva vi-dhi*, the rule by which *s* changes to *ṣ*. These are: (1) *r*, *ṛ* and *ṣ*, in spite of intervening vowels, gutturals (including *h*), labials (including *v*), *y* and *m*, change *n* to *ṇ*, if *n* is followed by vowels, *n*, *m*, *y* or *v*; (2) vowels except *a* or *ā*, in spite of intervening *m* or *h*, and also *k* or *r* change *s* into *ṣ* if *s* is followed by vowels, *t*, *th*, *n*, *m*, *y*, *v*, in which case the following dentals also become palatal. Examples of these changes will be found hereunder.

Note that, for purposes of *san-dhi*, vowels, semi-vowels and *h* count as sonants.

(1) A surd followed by a sonant becomes its own sonant.

dik + anta, diganta, 'horizon-end,' 'extreme distance.'

dik + gaḡ, diggaḡ, 'elephant of the quarters.'

dik + vāraṇ, digvāraṇ, 'elephant of the quarters,'
'guardian of each of the four quarters.'

dik + umbar, digambar, 'clad with the quarters only,'
i.e. stark-naked, used of mendicant monks. (Digambari
is a common title of the goddess Durgā.)

tvak, 'skin' + *indriya*, *tvagindriya*, 'sense of touch.'
prāk + *avasthā*, *prāgavasthā*, 'previous state.'
prāk + *utpanna*, *prāgutpanna*, 'previously appeared.'
sat + *antaḥkaraṇ*, *sadantaḥkaraṇ*, 'good heart.'
vāk + *jāl*, *vāgjāl*, 'speech-net,' 'verbosity.'
vāk + *devī*, *vāgdevī*, 'goddess of speech.'
ṣaṭ + *ānan*, *ṣarānan*, 'six-face-d,' 'the god of war.'
br̥hat + *ākār*, *br̥hadākār*, 'huge form(ed).'
ut + *ita*, *udita*, 'gone out,' 'arisen.'
ut + *jūpan*, *udjūpan*, 'engagement in a vow.'
ut + *yog*, *udiyog*, 'exertion,' 'effort.'
jagat + *īś*, *jagadīś*, 'world-lord,' i.e. Siva or Indra.
jagat + *bandhu*, *jagadbandhu*, 'friend of the world.'
ap + *ja*, *abja*, 'water-born,' 'a lotus.'
ap + *da*, *abda*, 'water-giving,' 'rainy season,' 'a year in the calendar' (*Kṛiṣṭābda* = 'the Christian era').

(2) Final *-k*, *-t*, *-t* and *-d* followed by nasals are changed into their own nasals.

dik + *maṇḍal*, *dinmaṇḍal*, 'the circle of the horizon.'
avāk + *mukh*, *avānmukh*, 'speechless mouth.'
ṣaṭ + *māsik*, *ṣaṇmāsik*, 'six-monthly.'
ut + *nati*, *un-nati*, 'up-rising,' 'elevation.'
mṛt + *may*, *mṛṇmay*, 'made of earth,' 'earthy.'
jagat + *maṇḍal*, *jaganmaṇḍal*, 'earth-circle,' 'the globe.'
tad + *manaska*, *tanmanaska*, 'of that mind.'
jagat + *nāth*, *jaggannāth*, 'world-lord,' 'Juggernaut,' i.e. Viṣṇu and his incarnations.

(3) Final *-t* or *-d* are assimilated by subsequent *c*, *ch*, *j*, *jh*, *ḍ*, *ḍh* or *l*.

ut + *cāraṇ*, *uccāraṇ*, 'enunciation,' 'pronunciation.'
sat + *caritra*, *saccaritra*, 'good character.'

tad + cintā, taccintā, 'thought of that.'

ut + chinna, ucchinna, 'cut off.'

sāt + jan, sajjan, 'a holy person.'

tad + janya, tajjanya, 'by reason of that,' 'for the sake of that.'

ut + diyamān, u'diyamān, 'flying up.'

bṛhat + dhakkā, bṛhadḍhakkā, 'a big drum.'

ut + lās, ullās, 'great delight.'

ut + lekḥ, ullekḥ, 'mention,' 'reference.'

ut + lanḡhan, ullanḡhan, 'over-stepping,' 'transgression.'

tad + lakṣaṇ, tallakṣaṇ, 'aiming at that,' 'reference to that.'

(4) Final -t or -d followed by *h* becomes -ddh.

" " " " ṣ " -cch.

ut + hr̥ta, uddhr̥ta, 'taken out,' 'uplifted.'

ut + hata, uddhata, 'arrogant,' 'up-lifted.'

tad + hita, taddhita, 'his benefit,' a grammatical term for secondary derivative words, not derived from original roots.

ut + śiṣṭa, ucchiṣṭa, 'left over,' 'leavings from a meal, etc.'

ut + śṛṅkhal, ucchṛṅkhal, 'unrestrained,' 'uncontrolled.'

ut + śvās, ucchvās, 'exhalation,' 'expiration.'

tad + śakti, tacchakti, 'the power of him,' 'of that.'

(5) -d or -dh followed by a surd becomes its own surd by assimilation.

tad + kṣaṇāt, tutkṣaṇāt, 'at the moment of that,' 'there-upon.'

vipad + kāl, vipatkāl, 'misfortune-time,' 'time of woe.'

tad + par, tatpar, 'thereafter.'

tad + phal, tatphal, 'fruit of that,' 'result of that.'

tad + sahit, tatsahit, 'therewith.'

kṣudh + pipāsā, kṣutpipāsā, 'hunger (and) thirst.'

- (6) The prefix *sam-* undergoes the following changes :
- (a) before the five classes of touch-letters *m* can be written either as *m̐* or as the nasal of the following letter :
- (b) before semi-vowels or sibilants, it is always written as *m̐*.

- (a) *sam + kīṛṇa, saṁkīṛṇa or sankīṛṇa*, 'contracted.'
sam + cay, saṁcay or sañcay, 'a collection,' 'a heap.'
sam + jāta, saṁjāta or sañjāta, 'cognate,' 'born together.'
saṁ + tīn, saṁtān or santān, 'progeny,' 'offspring.'
sam + deha, saṁdeha or sandeha, 'danger,' 'doubt,' 'suspicion.'
saṁ + dhān, saṁdhān or sandhān, 'conjunction,' 'search,' 'information about something lost.'
saṁ + pūrṇa, saṁpūrṇa or sampūrṇa, 'complete.'
- (b) *saṁ + yoj, saṁyog*, 'contact,' 'cohesion.'
saṁ + rūṛha, saṁrūṛha, 'of high lineage.'
saṁ + lagna, saṁlagna, 'contiguous.'
saṁ + vād, saṁvād, 'news.' (*saṁvād-patra*, 'a newspaper.')
- saṁ + śodhan, saṁśodhan*, 'emendation.'
saṁ + sarga, saṁsarga, 'contiguosness,' 'society.'

Note that when *saṁ-* comes into contact with the Sanskrit root *kr* or its derivatives, an euphonic *s* is interposed, e.g. *saṁskār*, 'completion,' *saṁskṛta*, 'accomplished,' 'Sanskrit,' i.e. the accomplished, the grammatically complete language, opposed to *prākṛta*, the 'natural' speech of men in conversation. (Sanskrit and Prākṛit have played the same part in the evolution of the modern languages of India as classical Latin and popular Latin in the growth of the Romance languages in Europe.)

Note also that the Sanskrit grammarians treated the above modifications as changes of *saṁ-*, which was conventionally regarded as the original form.

(7) If *sthā* or *stambha*, or their derivatives occur after *ut*, the *s* is elided.

ut + sthān, *utthān*, 'a rising or getting up.'

ut + sthita, *utthita*, 'arisen.'

ut + stambhita, *uttambhita*, 'strengthened,' 'supported.'

Note that the following assimilations of final *-s* and *-r* were regarded by Sanskrit grammarians as assimilations of final *-h*. As, however, that symbol represents an elision of consonantal sound, it seems more logical to describe the assimilations as those of the consonants in question.

(8) (a) Final *-as* remains unaltered before surds except sometimes before guttural and labial surds, and dental surds. (b) Final *-r* remains unaltered before sonants.

(a) *tejas-kar*, 'giving power'; *vayas-tha*, 'come of age'; *yaśas-kām*, 'desire of fame'; *manas-tāp*, 'mental agony'; *tiras-kār*, 'disrespect,' 'insult'; *saras-tīr*, 'pond-bank.'

(b) *antar-ita*, 'gone within,' 'concealed'; *antar-gata*, 'gone within or between,' 'included in'; *antār-ddhān*, 'concealment'; *antar-dvār*, 'an inner door'; *punar-ukti*, 'speaking again'; *punar-gaman*, 'going again'; *punar-janma*, 're-birth'; *nir-ās*, 'without hope'; *nir-day*, 'without pity'; *nir-vān*, 'extinction'; *nir-lajjā*, 'without shame'; *catur-mukh*, 'four-faced'; *bahir-gata*, 'gone out'; *dur-ukti*, 'harsh speech'; *dhanur-vidyā*, 'bowmanship'; *dhanur-graha*, 'bow-grasping,' etc.

(9) Final -as before sonants becomes o.

tejo-may, 'brilliant'; *tejo-murtti*, 'brilliance of form';
vayas + atita, *rayotita*, *vayo-gata*, 'advanced in age'; *jaso-*
gān, 'psalm of fame'; *jaso-lipsā*, 'desire of fame'; *mano-*
har, 'mind-ravishing'; *mano-vedanā*, 'mental pain';
sadyo-jāta, 'fresh-born'; *tiro-bhāv*, 'disappearance'; *saro-*
ja, 'pond-born', 'a lotus'; (*saro-jinī*, fem. of *saroja*, is a
 common female name); *saro-var*, 'a splendid lake.'

(10) Final -r or -s before c or ch becomes by assimila-
 tion the palatal ś.

prāyas + citta = *prāyuscitta*, 'previous thought,' 'thought
 of previous action,' 'penance.'

nir + cinta = *niscinta*, 'thoughtless.'

jyotis + cakra = *jyotiścakra*, 'the Zodiac circle.'

dur + ceṣṭita = *duṣceṣṭita*, 'hard-striven.'

śiras + chedan = *śiraśchedan*, 'decapitation.'

nir + chidra = *nischidra*, 'without a crevice.'

(11) (a) -as, -ar and -ur (sometimes) followed by
 guttural or labial surds or by sibilants change s or r into ḥ.

(b) -ir or -is followed by sibilants changes s or r into ḥ.

(a) *vayaḥ-kram*, 'process of age.'

vayaḥ-stha, 'come of age.'

manah-kalpita, 'conceived in the mind.'

manah-pīṛā, 'mental pain.'

antaḥ-karaṇ, 'inner-working,' 'the consciousness.'

antaḥ-pur, 'inner apartment.'

antaḥ-pātī, 'falling within,' 'included in.'

antaḥ-stha, 'intermediato,' 'semi-vowel.'

duḥ-kha, 'grief,' 'pain.'

duḥ-sāhas, 'ill-courage,' 'insolence,' 'presumption.'

duḥ-sādhya, 'hard of attainment.'

yaśaḥ-śeṣ, 'end of fame.'

yaśaḥ-stambha, 'a pillar of fame or commemoration.'

sadyaḥ-kṛta, 'fresh-done.'

sadyaḥ-śoc, 'a new sorrow.'

punaḥ-prepsā, 'repeated desire.'

punaḥ-siddha, 'cooked again.'

punaḥ-punar, 'again and again.'

ahāḥ-śeṣ, 'day's end.'

ahāḥ-pati, 'day's lord,' 'the sun.'

catur-parśva, '(on) four sides.'

catur-sīmā, 'four boundaries.'

duḥ-saha, 'hard to bear.'

(b) *nih-saraṇ*, 'exit,' 'going forth.'

nih-śeṣ, 'endless.'

nih-śok, 'without sorrow.'

bahih-sālā, 'exterior apartment.'

bahih-stha, 'placed outside.'

jyotiḥ-sūtra, 'astronomical scripture.'

(12) -iṣ and -uṣ before guttural and labial surds change into -iṣ and -uṣ (v. rule of *ṣatva*, § LXI, B).

niṣ-kalūkā, 'without spot'; *niṣ-krānta*, 'emerged';
niṣ-panka, 'without mud'; *bahiṣ-kṛta*, 'turned out';
catuṣ-koṇ, 'quadrangle'; *catuṣ-path*, 'crossing of four
roads'; *duṣ-karma*, 'evil deed'; *duṣ-prāpya*, 'hard to
get'; *dhanuṣ-pāṇi*, 'bow-in-hand.'

But when -iṣ or -uṣ come into contact with a following dental surd, they become dental by forward assimilation, thus: *niṣ-tej*, 'lacking vigour'; *duṣ-tar*, 'hard to cross,' etc.

(13) -ar followed by dental surds becomes -as.

antas-tāp, 'internal pain'; *antas-tay*, 'containing water within'; *punaṣ-tar*, 'over and over,' etc.

(14) Before *r*, final *-r* is elided, and the previous vowel is lengthened.

nir + raktā, nīraktā, 'blood-loss'; *nir + randhra, nīran-dhra*, 'without crevice'; *nir + rav, nīrav*, 'noiseless'; *nir + rog, nīrog*, 'without disease'; *catur + rātra, catūrātra*, 'four nights.'

(15) Note that *ch* after a vowel is written *ccha*.

sa + chidra, sacchidra, 'with a crevice'; *vrkṣa + chāyā, vrkṣacchāyā*, 'tree-shadow'; *pari + chad, paricchad*, 'covering', 'paraphernalia'; *vi + ched, vicched*, 'division'; *tanu + chad, tunucchad*, 'body-covering.'

(16) *R* before a consonant is called *reph*, and doubles the following consonant if it be *c, ch, j, d, dh, m, y* and *v*. (*ch* and *dh* become *cch* and *ddh*.) Numerous examples occur in the following specimens.

§ LXII. SAM-ĀS, (CLASSIFIED) COMPOUNDS.

Compound *tat-sama* words are arranged in the following classes. (Some *tad-bhava* words are also thus compounded.)

1. Co-ordinative or *dva(n)dva* Compounds.

The word *dvandva* (*dva + dva*) is itself an example, meaning 'two (and) two.' These are compounds of nouns, adjectives, and (rarely) adverbs connected in sense by 'and.'

Examples: *uttar-dakṣiṇ*, 'north (and) south'; *pitā-mātā*, 'father (and) mother'; *mā-bāp*, 'mother (and) father'; *ghaṭ-bājār*, 'landing-stage (and) market'; *bhāla-manda*, 'good (and) bad'; *janma-mṛtu*, 'birth (and) death'; *Sītā-Rām*, 'Sītā (and) Rām'; *ghar-bārī*, 'house (and) home.'

2 A. Dependent or *tat-puruṣ* Determinative Compounds.

In these, the first member is related to the second as an attribute in an oblique (Sanskrit) case. (The word *tat-puruṣ*, 'man of him,' is itself an example of a genitival compound of this class.) The compound is a noun or adjective according as the last member is one or other. Examples:

Accusative: *jaya-prāpta*, 'having gained victory.'

Instrumental: *deva-datta*, 'given by the gods,' cf. θεό-δοτος.

Dative: *Viṣṇu-bali*, 'offering to Viṣṇu.'

Ablative: *svargu-patita*, 'fallen from heaven.'

Genitive: *pāṭh-śālā*, 'reading-house,' 'school.'

Locative: *Vaṅga-ja*, 'born in Bengal.'

Compounds with *-viśes*, 'special,' and *-antar*, 'other,' are considered to come under this head. Thus *lok-viśes* = 'a special kind of person'; *deś-antar* = 'a different kind of country,' 'another country.'

2 B. Descriptive or *karmadhāray* Determinatives.

The first member describes the last, and is related to it as a predicate.

The two members may be (i) nouns in apposition, as *rājarṣi*, 'the royal ṛṣi or sage'; *strī-lok*, 'women-folk'; *nara-siṃha*, 'man-lion.'

(ii) The first member may be an adjective; e.g. *madhyāhna* (*madhya* + *ahna*), 'mid-day.'

N.B. The numerous compounds in which the first member is a numeral adjective are called *dvi-gu*, 'two cow,' compounds; e.g. *tri-lok*, 'tho three worlds'; *catuspad*, 'quadruped.'

(iii) The first member may be an indeclinable. The examples given under the head of Upasargas (§ LVI) are examples of these.

N.B. When the Compound is itself adverbial in sense, it is separately classified as *avyayī-bhāva*, 'indeclinable state.' Such are *yathā-śakti*, 'according to ability'; *yatho-cti*, 'as becoming'; *yāvajjīvan*, 'life-long.'

3. Possessive or *bahu-vrīhi* Compounds.

The word *bahu-vrīhi*, 'much-rice,' is itself an example. It is a *karma-dhāray* Compound used adjectivally as *much-rice(d)*, 'possessing much rice'; just as we may say 'a light-cavalry man.' Any Determinative can be thus used adjectivally and thus becomes a *bahu-vrīhi*. Appositional Descriptives often imply a comparison, as *candr-ānan*, 'moon-face(d).'

mātra, 'measure,' at the end of a *bahu-vrīhi* means 'in the measure of,' and so 'only,' as *nām-mātra rājā*, 'a king in name only.'

ādi, *prabhṛti*, 'beginning,' at the end of a *bahu-vrīhi* *śamās* mean 'etcetera,' i.e. 'beginning from.' E.g. *ity-ādi*, 'beginning with this,' i.e. 'and so on.'

pūrvvak, 'preceder,' 'leader,' is used in the sense of 'with the accompaniment of,' o.g. *hāsyā-pūrvvak*, 'with a smile'; *āgaman-pūrvvak*, 'having arrived,' etc.

hasta, 'hand,' at the end of one of these compounds means 'holding in hand,' as *śastra-hasta*, 'with weapon in hand.'

§ LXIII. INDIGENOUS ASSIMILATIONS IN *TAD-BHAVA* WORDS.

Examples have already been given of vowel assimilation in the declension of nouns and conjugation of verbal

stems ending in vowels. But in Western Bengal at least are many other phonetic changes, many of which are now recorded in writing. Thus *chele*, 'a boy,' is in Eastern Bengal still pronounced as *chāliyā*, and *meye*, 'a girl,' as *māiyā*. Generally *-iyā*, as in the perfect participle, becomes *e*, and if preceded by *ā*, changes it into *e*. Thus *pā-iyā* becomes *pe-ye*. It has a tendency to lengthen the sound of preceding *a*; thus *kar-iyā* becomes *kor-e*; *bal-iyā* becomes *bol-e*. *I* before *t* and *l* in the inflections of verbs is elided in Western Bengal. Thus *kar-itām* becomes *kor-tum*; *kar-ilām*, *kor-lum*; so also *e* before *ch* is elided. Thus *kar-itechā* becomes *korchi*; *karitechilām* becomes *korchi'lum*; *kar-iyāchi* becomes *kor-echi*; *kar-iba* becomes *kor'bo*. The phonetic record of these assimilations is most common in poetry. Examples will be found in the Specimens of verse below. *ā* after *iy-* becomes *e*; as *diye*, 'having given'; *giye*, 'having gone'; *śu-iyē*, 'having lain down,' etc.

PART III

SPECIMENS. A. PROSE

I take my first specimens from the *Kathā-mālā*, 'story-garland,' of that famous scholar Paṇḍit Īśvar Chandra Vidyāsāgar. They are renderings into Bengali of the familiar Fables of Æsop. But, though they are translations, and translations, to boot, into deliberately simple language for the use of school-children, they are, what translations rarely are, good specimens of simple yet scholarly style.

§ LXIV. NEKĒRE-BĀGH O MEṢ, *THE HYENA AND THE SHEEP.*

Kono¹ samay-ē² ek nekeṛe-bāgh-ke³ kukur-e⁴ kāmārā-iyāchila⁵. Ai kāmār-er ghā kram-e kram-e⁶ eta bār-iyā uṭh-ila⁷ ye bāgh ūr naṛ-ite pār-e nā⁸; sutarān tāhā-r āhār-bandha⁹ ha-ila. Ek din, se kṣudhā-y katar ha-iyā

¹ *kona* or *kono*, 'some,' to be distinguished from *kon*? 'which?' (§ XL). ² *samay-e*, 'at (some) time.' Locative case of *samay*, 'time.'

³ *nekeṛe* for *nekeṛiyā* (§ LXIII), 'mottled'; *bāgh*, *tad-bhava* form of *vyāghra*, 'tiger.' The hyena is known as a 'mottled tiger.' *-ke*, dative or accusative suffix.

⁴ *kukur-e*, instrumental nominative (§ XXXV) of *kukur*, 'dog.' Note that there being no indication of Number, the reader can translate 'a dog' or 'dogs.'

⁵ *kāmārā*, verb 'bite' made from the noun *kāmār*, 'a bite,' an onomatopoeic word originally *kāmarā*, 'a serunching' of bones etc. *-iyāchila*, suffix of pluperfect.

⁶ *kram-e* *kram-e*, 'step by step,' 'by degrees.' ⁷ *bār-iyā uṭh*, Compound verb (§ XXXI, F).

⁸ *naṛ-ite pār-e nā*, 'stirring is not successful,' 'is not able to stir.' Historical present.

⁹ *āhār-bandha*, 'food-suspension,' lit. 'fettering,' written as a genitive *tat-puruṣ* (§ LXII, 2 A). Might have been written separately in which case *āhār* would have an accusative

paṭ-iyā āche¹⁰; eman samay-e ek meṣ tāhā-r sam-mukh diyā¹¹ cal-iyā jā-y¹². Tāhā-ke¹³ dekh-iyā nekeṭe ati katar vāky-e¹⁴ bal-ila, 'Bhāī he! kayek¹⁵ din avadhi āmi calat-śakti-rahita¹⁶ ha-iyā paṭ-iyā¹⁷ āch-i; kṣudhā-y a-sthir ha-iyāchi; tṛṣṇā-y chāti phāṭ-iyā jā-iteche¹⁸. Tumi kīpā kar-iyā e-i khāl ha-ite jal ān-iyā dāo¹⁹. Āmi āhār-er yogāt kar-iyā la-iba²⁰.' Meṣ bal-ila, 'Āmi tomār abhi-sandhi bujh-ite pār-iyāchi. Jal di-bār ni-mitta nikaṭ-e²¹ ge-le-i²², tumi āmā-r ghār bhāṅg-iyā āhār-er yogāt kar-iyā la-ibe!'

§ LXV. KUKUR-DAṢṬA MANUṢYA, *THE DOG-BITTEN MAN, THE MAN BITTEN BY A DOG.*

Ek vy-akti-ke kukur-e kāmārā-iyāchila. Se ati-śay bhay pā-iyā, jāhā-ke sam-mukh-e dekh-e, tāhā-ke-i bal-e, 'Bhāī, āmā-y kukur-e kāmārā-iyāche; yadi kichu oṣadh jān-a, āmā-y dāo.' Tāhā-r e-i kathā śun-iyā, kono vy-

sense. ¹⁰ *paṭ-iyā āche*, note the slight difference between this and *paṭ-iyāche*; the former has the sense of a historical present, the latter is a perfect tense.

¹¹ *tāhā-r sam-mukh diyā* has much the same force as *tāhā-r sam-mukh-e*, 'passed by in front of him.'

¹² *cal-iyā jā-y*, historical present; Compound verb (§ XXXI A). ¹³ *tāhā-ke*. Observe use of *-ke* with name of a personified animal.

¹⁴ *vāky-e*, loc. 'with speech, voice'; *ati katar vāky-e*, 'with very faint voice.'

¹⁵ *kayek*. The *y* is a mere hyphen letter; *ka-ek* = *kata-ek*, 'a fow.'

¹⁶ *calat-śakti-rahita*, 'motion-power-deprived of.' Accusative *tat-puruṣ* (§ LXII, 2 A). ¹⁷ *ha-iyā paṭ*, 'become completely,' Compound verb (§ XXXI G).

¹⁸ *phāṭ-iyā jā*, 'is continually bursting' (§ XXXI A). ¹⁹ *ān-iyā dāo* (v. §§ XXVIII, XXXI B). ²⁰ *yogāt kar* (§ XVI). *kar-iyā la* (§ XXXI C).

²¹ *nikaṭ-e*, loc. 'in proximity,' 'near'; one of the numerous adverbial expressions made from the locative cases of nouns.

²² *ge-le-i*, absolute participle of *jā* (§ XXVI) with enclitic of emphasis:

'the moment I went,' 'immediately on going.'

akti bal-ila, 'Yadi bhāla ha-ite cā-o, āmi yā¹ bali, tā¹ kar-a.' Se bal-ila, 'Yadi bhāl-a ha-ite pār-i, tumi yāhā bal-ibe, tāhā-i kar-ite pra-stut āch-i.' Ta-khan ai vy-akti bal-ila, 'Kukur-er kāmāṭ-e ye kṣat ha-iyāche, ai kṣat-er rakt-e² ruṭi-r ṭukrā bhijā-iyā, ye kukur kāmāṭā-iyāche, tāhā-ke khā-ite³ dā-o; tāhā ha-ile, tumi niḥ-sandeha⁴ bhāla ha-ibe.' Kukur-daṣṭa⁵ vy-akti śun-iyā, śat hās-iyā⁶ bal-ila, 'Bhāi, yadi tomār e-i parā-marśa anu-sāre⁷ cal-i, tāhā ha-ile, e-i nagar-e yata kukur āch-e, tāhārā sakal-e-i rakta-mākhā⁸ ruṭi-r lobh-e āmā-y kāmāṭā-ite ā-rambha kar-ibe.'

§ LXVI. PATHIK-GAṆ O VAṬA-VRKṢA, *THE WAYFARERS
AND THE BANIAN TREE.*

Eka-dā grīṣma-kāle¹ katipay pathik madhyāhna² samay-e, raudr-e ati-śay tāpita o ni-tānta klānta ha-iyā paṭ-ila³. Nikaṭ-e ek-ṭi vaṭ gāch dekh-ite pā-iyā⁴, tāhārā uhā-r tal-e upa-stbit ha-ila, evaṁ śītal chāyā-y bas-iyā,

¹ yā, tā, common abbreviations of yāhā, tāhā. ² rakt-e, 'with blood' rakta. ³ khā-ite, imperfect participle in its future or infinitival sense; 'give to eat.' ⁴ niḥ-sandeha, nir+san-deha, 'without doubt'; an avyayī-bhāva compound (§ LXII 2 B (iii)). ⁵ kukur-daṣṭa, instrumental tat-puruṣ compound (§ XXXI 2 a). ⁶ śat hās-iyā or śat hāsya kar-iyā, 'laughing a little,' i.e. smiling, cf. 'sou-riant' in French. The root smi-, 'smile,' has dropped out of Bengali and only survives in such compounds as vi-smīta, 'astonished.' ⁷ anu-sāre, another locative adverb; an avyayī-bhāva compound (§ LXII 2 B (iii)). ⁸ rakta-mākhā, 'blood-smear,' an instrumental tat-puruṣ (§ XXXI 2 a). An example of a compound of a tat-sama with a tad-bhava, no doubt because the Sanskrit mṛakṣa, 'anoint,' is a difficult word for modern lips to utter.

¹ grīṣma-kāl, 'time of heat,' genitival tat-puruṣ (§ LXII, 2 A). ² madhya-ahna, 'mid-day,' karma-dharāy compound (§ LXII, 2 B). ³ ha-iyā paṭ-, 'become completely' (§ XXXI, G). ⁴ 'getting to see,'

vi-śrām knr-ite lāg-ila. Ki-ynt kṣaṇ-er madhy-e-i tāhā-der śarīr śītal o klānti dūr ha-ila. Ta-khan tāhārā mānn-vidha kathopakathan⁵ kar-ite lāg-ila. Tāhā-der madhy-e ek jan, ki-yat kṣaṇ nīr-īkṣaṇ kar-iyā, bal-ila, 'Dekha, bhāī, e gāch kono kāj-er nay⁶; nā⁷ ihā-te bhāla phul ha-y, nā⁷ ihā-te bhāla phul ha-y. Bal-ite ki⁸, ihā mānuṣ-er kono upa-kār-e lāg-e nā⁹.' E-i kathā śun-iyā vnt-vrkṣa bal-ila, 'Mānuṣ bāra a-kṛta-jāna. Ye samay-e nīnār chāyā-y bas-iyā, upakār-lābh¹⁰ knr-iteche, se-i samay-e-i āni mānuṣ-er kono upakār-e lāg-i nā baliyā¹¹ āmā-y gñi di-teche.'

§ LXVII. KUTHĀR O JALA-DEVATĀ, THE AXE AND THE WATER-GOD.

Ek duḥkhi nadi-r tīr-e gāch kāṭ-itechila. Haṭhāt kuthār-khāni tāhār hāt hn-ite phask-iyā giyā¹, nadi-r jñl-e par-iyā gela². 'Kuthār-khāni janm-er mat³ hārā-ilām,' e-i bhāv-iyā, se-i duḥkhi atisāy duḥkhita ha-ila evnīn 'hay! ki ha-ila?' bal-iyā uccai-svr-e rodnn knr-ite lāg-ila. Tāhā-r rodan śun-iyā, se-i nadi-r ndhi-ṣṭhātri devntā-r atisāy dayā ha-ila. Tini tāhā-r sam-mukh-e upa-sthit ha-ilen, evān jījñāsā knr-ilen, 'Tumi ki jñya eta rodnn knr-itecha?' Se sam-uday nī-vedan kar-ile,

'chancing to see.' ⁵ *kathā-upakathan*, genitival *tat-puruṣ* (§ LXII, 2A), 'sub-talk of talk,' 'light conversation' (a more common expression is *kathā-vārtitā*). ⁶ 'is not of any work' (*kārya* becomes *kāj* in Prākṛit), 'is not of any use.' ⁷ *nā...nā* = 'neither...nor.' ⁸ 'what is to say?' i.e. what shall I say? ⁹ *kono upa-kār-e lāg-e nā*, 'does not adhere in any benefit,' 'does not do any good.' ¹⁰ 'receipt (of) benefit'; genitival *tat-puruṣ* (§ LXII, 2A). ¹¹ Adverbial phrase, 'as not being of any use' (§ LVIII).

¹ *phask-iyā yā*, Compound verb (XXXI A). ² XXXI A. ³ *janm-er mat*, 'in manner of birth,' 'in manner of this birth,' 'for this life.'

jala-devatā tat-kṣaṇāt nadī-te magna ha-ilen⁴, evaṁ ek svarṇa-nirmīta kuṭhār hast-e kar-iyā⁵, tāhār nikaṭ-e ās-iyā, jījñāsā kar-ilen, 'E-i ki tomā-r kuṭhār?' Se bal-ila, 'Nā, mahāśay, e āmā-r kuṭhār nay.' Ta-khan tini punar-āy jal-e magna ha-ilen, evaṁ ek rajat-nirmīta kuṭhār hast-e la-iyā, tāhā-r sam-mukh-e ās-iyā, jījñāsā kar-ilen, 'E-i ki tomā-r kuṭhār?' Se bal-ila, 'Nā, mahāśay, ihā-o āmā-r kuṭhār nay.' Tini punar-āy jal-e magna ha-ilen, evaṁ tāhā-r lauha-nirmīta kuṭhār-khāni hast-e la-iyā tāhā-ke jījñās-ilen, 'E-i ki tomā-r kuṭhār?' Se āpan kuṭhār dekh-iyā, yār-par-nāi āhlād-ita ha-iyā bal-ila, 'Hā, mahāśay, e-i āmār-i kuṭhār. Āmi ati duḥkhi. Ār āmi kuṭhār pā-iba, āmār se āsā ch-ila nā; keval āpan-kār⁶ anu-grah-e pā-ilāmi. Āpani āmā-y janm-er mat kin-iyā rākh-ilen?'

Jala-devatā pratham-ataḥ tāhā-r nij-er kuṭhār-khāni tāhā-r hast-e dīlen. Par-e, 'Tumi nir-lobh, sātya-niṣṭha, o dharmma-parāyaṇ. E janya tomā-r upar atīśay san-tuṣṭa ha-iyāchi,' e-i bal-iyā, tāhā-r guṇ-er puras-kār sva-rūp⁸ se-i svarṇa-nirmīta o rajat-nirmīta kuṭhār-dui-

⁴ magna ha-ilen, 'became immersed.' Passive with ha- (§ XXIV).

⁵ hast-e kar-iyā, adverbial construction with kar-iyā (§ LVIII), 'with axe in hand.'

⁶ āpan-kār, genitive of āpani, 'your self,' 'your Honour.'

Such genitives are used with adverbial locatives such as adya-kār, 'of to-day' (Bengali, āj-kār); kalya-kār, 'of yesterday,' 'of to-morrow' (Bengali, kāl-kār); e-khan-kār, 'of now'; ta-khan-kār, 'of then'; e-khān-kār, 'of here'; se-khān-kār, 'of there'; kothā-y-kār, 'of where,' etc. This last expression, kothā-y-kār, is often used in a familiar term of abuse, e.g. e-i kothā-y-kār gaṇḍa-mūrkhā! 'of where (is) this cretin, this scrofulous fool?' [This termination -kār = 'doing,' may (possibly) be the origin of the Bengali genitive, unless it is simply a development, as suggested above, of the locative in -e. The history of the cases has yet to be worked out in detail.]

⁷ kin-iyā rākh-ilen, 'have bestowed me

as your bought slave,' 'have bought (and) bestowed (me).' A compound

verb on the model of those in § XXXI. ⁸ puras-kār sva-rūp, 'in form

khāni⁹ tākā-ke diyā, antār-hita ha-ilen. Se-i duḥkhi vy-akti, a-vāk ha-iyā, kiyat kṣaṇ se-i sthān-e dārā-iyā rah-ila. An-antar, grh-e giyā prati-veśi-der nikaṭ e-i vṛttānt-er sa-viśeṣ¹⁰ varṇan kar-ila. Suu-iyā sakal-e vismay-ā-panna ha-ilen.

E-i adbhuta vṛttānta ava-gata ha-iyā, ek vy-akti-r atisay lobh janm-ila. Se par din prātaḥ-kāl-e kuṭhār hast-e la-iyā, nadi-r tīr-e upa-sthit ha-ila, evaṁ gāch-er goṛā-y dui tin kop mār-iyā, yena haṭhāt hāt ha-ite phask-iyā gela, e-i-rūp bhān kar-iyā, kuṭhār-khāni jal-e phel-iyā dila, evaṁ 'hāy, ki ha-ila' bal-iyā, uccaiḥ-svare rodan kar-ite lāg-ila. Jala-devatā tāhār sam-mukh-e upa-sthit ha-iyā, rodau-er kāraṇ jijñās-ilen. Se, sam-asta bal-iyā, atisay śok o duḥ-kha pra-kaś kar-ite lāg-ila. Jala-devatā pūrva-vat jal-e magna ha-iyā, ek svarṇa-nirmmita kuṭhār hast-e la-iyā tāhā-r sam-mukh-e upa-sthit ha-ilen, evaṁ jijñāsā kar-ilen, 'Ke-man? E-i ki toma-r kuṭhār?' Svarṇa-nirmmita kuṭhār dekh-iyā, se-i lobhī, 'amā-r kuṭhār' bal-iyā, vy-agra ha-iyā, kuṭhār dhar-ite gela. Tākā-ke e-i-rūp lobhī o mithyā-vādi dekh-iyā, jala-devatā atisay a-san-tuṣṭa ha-ilen evaṁ bal-ilen, 'Tui ati lohī, ati abhadra, o mithyā-vādi. Tui e kuṭhār pā-ibār yōg-ya pā-tra nahis.' E-i-rūp bhartsanā kar-iyā, se-i svarṇa-nirmmita kuṭhār-khāni jal-e phel-iyā diyā¹¹, jala-devatā antar-hita ha-ilen. Se hata-buddhi ha-iyā, nadi-r tīr-e bas-iyā, gāl-e hāt diyā¹², hhāv-ite lāg-ila. An-antar 'āmā-r ye-man

of reward,' 'in own shape of a reward,' genitival *tat-puruṣ* (§ LXII, 2 A). A common method of making comparisons.

⁹ Might also have been written *duḥ-khānt kuṭhār*, but as written has a more definite force, 'the two axes.'

¹⁰ *sa-viśeṣ*, 'with particularity,' detailed. A *bahu-vrīhi samās* (§ LXII 3).

¹¹ *phel-iyā dī-*, 'throw away,' Compound verb (§ XXXI B).

¹² *gāl-e hāt diyā*, 'putting his hand to his cheek,' in token of remorse.

ācaraṇ, tāhā-r upa-yukta phal pā-ilām,' e-i bal-iyā, se vi-
saṇṇa man-e cal-iyā gela.

§ LXVIII. VṚDDHĀ NĀRĪ O CIKITSĀK, *THE OLD WOMAN
AND THE PHYSICIAN.*

Ek vṛddhā nārī-r cakṣu ni-tānta nis-tej ha-iyā giyā-
ehila¹. E janya tini kichu-i dekh-ite pā-iten nā. Nikat-e
ek pra-siddha cikitsak ch-ilen. Vṛddhā tāhā-r nikat-e
giyā bal-ilen, 'Kavi-rāj mahāśay, āmā-r cakṣu-r doṣ janm-
iyāche. Āmi kichu-i dekh-ite pā-i nā. Āpani āmā-r
cakṣu bhāla kar-iyā den. Āmi āpanā-ke vi-lakṣaṇ puras-
kāṛ diha; kintu bhāla kar-ite nā pār-ile, āpani kichu-i
pā-iben nā.'

Cikitsak, vṛddhā-r pra-stāv-e sam-mata ha-iyā, par din
prātaḥ-kāle tāhā-r ālay-e upa-sthit ha-ilen. Vṛddhā-r
gr̥ha nānā-vidha dravya-e parī-pūrṇa dekh-iyā, cikitsak-er
atiśay loh̥ janm-ila. Tini sthir kar-ilen, 'prati-din ihā-ke
dekh-ite ās-īha, evaṁ ek-ek-ṭi dravya la-iyā jā-iba².' E
janya, yāhā-te³ śīghra tāhā-r pirā-r śānti ha-ite pūre, se-
rūp oṣadh nā diyā, kichu din golmāl kar-iyā⁴ kāṭā-ilen.
Par-e ek-e ek-e⁵ sam-asta dravya la-iyā giyā⁶, tini rīti-mat
oṣadh dite ā-rāmbha kar-ilen. Vṛddhā-r cakṣu alpa din-e-i
pūrvva-vat nir-doṣ ha-ila. Tini dekh-ilen, tāhā-r gr̥h-e ye
nānā-vidha dravya eh-ila, tāhā-r ek-ṭi-o nā-i. Anu-sandhān
dvārā jān-ite pār-ilen, cikitsak eke eke⁶ sam-uday la-iyā
giyāchen.

Ek din cikitsak vṛddhā-ke bal-ilen, 'Āmā-r cikitsā-y
tomā-r pirā-r śānti ha-iyāche. Pirā-r śānti ha-ile, āmā-y

¹ ha-īya jā, Compound verb (§ XXXI A), 'had become completely.'

² Also a compound (§ XXXI A).

³ jāhā-te, 'where-by,' 'so

that.'

⁴ golmāl kar-iyā, adverbial phrase, 'confusedly.'

⁵ 'one

by one.'

⁶ cāh-iyā-o, 'even on asking' (§ LIV B).

⁶ § XXXI A.

puras-kār dibe bal-iyāchile. E-kṣaṇ-e prati-śruta puras-kār diyā, san-tuṣṭa kar-iyā, āmā-y vi-dāy kar-a.'

Vṛddhā cikitsak-er ā-caraṇ-e atisāy a-santuṣṭa ha-iyā-chilen. E janya uttar dilen nā. Cikitsak, vāra-m-vār cāh-iyā-o⁷ purus-kār nā pā-iyā vṛddhā-r nām-o vicār-ālay-e abhi-yog kar-ilen. Vṛddhā vicārak-dig-er sam-mukh-o upa-sthit ha-ilen, evaṁ cikitsak-ke spaṣṭa vāky-c cor nā bal-iyā, kauśal kar-iyā⁸ bal-ilen, 'Kavi-rāj mahāśay yāhā bal-itechen, tāhā yathārtha baṭe. Āmi aṅgī-kār kar-iyāchilām, yadi āmā-r cakṣu pūrvva-vat ha-y, kono doṣ nā thāk-e, tave ūhā-ke puras-kār diba. Uni bal-itechen āmā-r cakṣu nir-doṣ ha-iyāche. Kintu āmi ye-rūp dekhitechī, tāhā-te āmā-r cakṣu c-khan-o nir-doṣ ha-y nāī. Kāraṇ, ja-khan āmā-r cakṣu-r doṣ janm-e nāī, āmā-r grh-e ye nānā-yidha drav-ya ch-ila, se sam-asta dekh-ite pā-itām⁹. Par-e, cakṣu-r doṣ janm-ile, se-sakal dekh-ite pā-i nāī. E-khan-o se-sakal dekh-ite pā-itechī nā. Ihā-te ūhā-r cikitsā-y āmā-r cakṣu nir-doṣ ha-iyāche, āmār se-rūp bodh ha-iteche nā¹⁰. E-kṣaṇ-e āpanā-der vi-cār-e yāhā kartta-vya ha-y, kar-un.'

Vicārak-erā vṛddhā-r uttar-vāky-er marmma bujh-ite pār-iyā, hāsyā-mukh-e tāhā-ke vi-dāy dilen, evaṁ yathocit tiras-kār kar-iyā, cikitsak-ke vicār-ālay ha-ite cal-iyā ya-ite¹⁰ bal-ilen.

§ LXIX. THE DOG IN THE MANGER.

Ek kukur aśva-gau-er¹ āhār-sthān-e śāyan kar-iyā thāk-ita. Aśva-gaṇ āhār kar-ito gele, se bhayānak cit-kār

⁷ Adverbial phrase, 'making cunning,' 'shrewdly.' ⁸ *dekh-ite pā-itām*, 'used to get to see,' 'used to be able to see.' ⁹ *āmār bodh hay*, 'my impression is,' 'I suppose.' ¹⁰ 'to go away' (§ XXXI A).

¹ Note the noun of plurality *gaṇ*, 'a company,' used with personified

kar-ita, evain damśan kar-ite udyata ha-iyā, tāhā-diga-ke tāṛā-iyā dita. Ek din ek aśva hal-ila, 'Dekh-a! e-i hata-hhāgā kukur ke-man dur-vṛtta! Āhār-er dravy-er upar śayan kar-iyā thāk-ibe²; āpani-o āhār kar-ibe nā, evain yāhā-rā ai āhār kar-iyā prāṇ-dhāraṇ kar-ibe, tāhā-diga-ke-o āhār kar-ite dibe nā.'

§ LXX. A FOLK-TALE.

The following folk-tale is narrated by one of the characters in the late Tāraknāth Gāngulī's charming little novel *Svarṇa-latā*, a translation of which by Mr Dakṣiṇacaran Rāy was published by Messrs Macmillan and Co. in 1914. It is evidently, from the style, a genuine popular tale.

Ek grāmi-e ek Brāhmaṇ vās kar-ita. Tāhā-r strī o putra chila. Ek divas rātr-e Brāhmaṇ sa-parivār-e śayan kar-iyā āch-e¹, e-man samay-e ghar-er ārkāṭhā ha-ite ek-gāchi² rajju jhul-itecho dekh-ite-pā-ila. Brāhmaṇ pās phir-iyā nidrā ya-ibār ceṣṭā kar-ila, kintu nidrā ha-ila nā. Par-e haṭhāt se rajju-gāch tāhā-r drṣṭi-path-e pat-ita ha-ila. E vār purvvāpekṣā ek-ṭu lambā hodh ha-ila. Brāhmaṇ hhāv-ila, 'Īdur-e dāri-gāchā phel-iyā diteche³.' Kṣaṇa-kāl-madhye dāri-gāchi ek-ṭi sāp-er nyāy ha-ila. Brāhmaṇ stri-ke ḍāk-ibe⁴, kintu iti-pūrvv-e-i sāp nām-iyā tāhā-r stri-ke o putra-ke damśan kar-ila. Brāhmaṇ dekh-iyā

aśva, 'a horse.' If the *tad-bhava* word *ghoṛā* had been used, it would be necessary to say *ghoṛā-sakal-er* (§ XXXVII). ² *śayan kar-iyā thāk-*, 'continue lying' (§ XXXI E).

¹ Note difference between *śayan kariyāche*, 'lay down,' and *śayan kariyā āch-e*, 'is in a recumbent position'; historical present. ² *ek-gāchi* (§ LIV 3).

³ *phel-iyā diteche* (§ XXXI 13), 'is throwing down.' ⁴ *ḍāk-ibe*, 'will call,' 'was about to call.' ⁵ *ha-iyā gela* (§ XXXI A).

bhīta o vi-smīta ha-ila. Tāhā-r strī o putra a-vilambē-i prāu-tyāg kar-ila. Sāp-ṭi-o gr̥ha-dvār-er ek-ṭi randhra diyā bāhir ha-iyā gela⁶. Brāhmaṇ sāp-er paścāt paścāt cal-ila. Bhor ha-ile, sāp vyāghra-rūp dhāraṇ kar-iyā ek kṛṣak-er prān-vadh kar-ila, evaṁ, ek-ṭu par-e, ek vṛṣa ha-iyā, ek-ṭi bālak-ko naṣṭa kar-ila. Brāhmaṇ e-khan-o paścāt paścāt āch-e. Kṣaṇa-kāl par-e, so-i vṛṣa ek-ṭi vṛddha mānuṣ-er ā-kār dhāraṇ kar-ila. Ta-khan Brāhmaṇ tāhā-r pada-tal-e pat-ita ba-iyā tāhā-r pari-cay jijñāsā kar-ila. Vṛddha prathamataḥ pari-cay dite a-svī-kār kar-ila, kintu Brāhmaṇ-er ā-grahātīṣay dekh-iyā kah-ila, 'Āmi Karma-Sūtra; arthāt, yāhā-r ye-rūp-e mṛtyu ha-ibo a-drṣṭ-e lekh-ā āch-e, āmi se-i rūp-e tāhā-r prān sam-bār kar-i.' Brāhmaṇ jijñāsā kar-ila, 'Āmi ki-se mar-iba, bal-iyā din⁶.' Vṛddha kah-ila, 'Pāgal! se kathā bal-ite nāi⁷.' Kintu Brāhmaṇ kono mat-e-i pā ehā-ila nā. A-gatyā vṛddha kah-ila, 'Tomā-ke Gaṅgā-y kumīr-e⁸ nār-ibe.'

Brāhmaṇ, e-i kathā śun-iyā, punar-āy ār vāṭī nā giyā, pūrvva-mukh-e gaman kar-ite ārambha kar-ila;—arthāt ye deś-e Gaṅgā nāi. Din-katak gaman-er par, ek rājā-r rājya tyāg kar-iyā, ār ek rājā-r rājya-madhy-e pra-veś kar-ila. Ta-thāy ek vāṭī-te vāsā kar-iyā rah-ila.

Brāhmaṇ ye rājya-e gaman kar-ila, ta-thā-kār rājā-r santān-ādi⁹ hay nāi. Brāhmaṇ e kathā śun-iyā, rājā-r nikaṭ-e giyā, ni-vedan kar-ila, 'Mahā-rāj, āmi ek sv-asty-ayan jān-i. Tāhā kar-ile, āpanā-r san-tān ha-ibe.' Rājā Brāhmaṇ-ke sv-asty-ayan kar-ite anu-rodh kar-ilen. Brāhmaṇ sv-asty-ayan kar-ile, mahārāj-er, ek vatsar-er madhy-e, ek-ṭi putra janm-ila.

⁶ *balīyā din* (§ XXXI B).

⁷ *bal-ite nāi*, 'is not to be said,' opposite of *balite hai*, 'is to say,' 'must be said.'

⁸ Instrumental nominative.

⁹ *santān-ādi* (v. § LXIII 3), 'children etcetera,' 'beginning with children.'

Rājā Brāhmaṇ-ke nij vāṭi-te rākh-ilen, 'evam, rāj-putra bara ha-ile, Brāhmaṇ-ke tadiya śikṣā-kārye ni-yukta kar-ilen. Rāj-putra, kram-e kram-e sam-asta adhy-ayan kar-iyā, deś-bhramaṇ-e ya-iben¹⁰. Rājā Brāhmaṇ-ke sam-abhi-vy-āhār-e ya-ite kah-ilen. Brāhmaṇ kah-ila, 'Āmi sarvva-sthān-e ya-ite pār-iba; Gaṅgā-tir-e yā-iba nā.' Rājā karan jijñāsā kar-ā-y, Brāhmaṇ ātma-vṛttānt-er varṇanā kar-ila. Rājā hās-iyā kah-ilen, 'Ācchā, tomā-ke Gaṅgā-tir-e ya-ite ha-ibek¹¹ nā' Rāj-putra Brāhmaṇ-er sam-abhi-vy-āhār-e nānā-sthān parīy-aṭan kar-iyā, Gaṅgā-tir-e yā-ibār mānas pra-kāś kar-ilen. Brāhmaṇ tāhā-r saṅg-e yā-ite a-svī-kār kar-ila. Kintu rāj-putra kah-ilen, 'Āpanā-ke to ār rāstā ha-ite kumīr la-iyā ya-ibe nā! tavo yā-ite bhay ki?' Brāhmaṇ a-gatyā sam-mata ha-ila.

Yog-er samay rāj-putra Gaṅgā-snān-e yā-iben. E janya Brāhmaṇ-ke san-abhi-vy-āhāre la-iyā yā-ibār icchā pra-kāś kar-ilen. Kah-ilen, 'Āpani tir-e thāk-iyā mantra parā-iben. Tāhā-te bhay ki?' Brāhmaṇ-ke, an-icchā-svat-e o, rāj-kumār-er sahit gaman kar-ite ha-ila. Gaṅgā-tir-e sahasra sahasra¹² lok snān kar-iteche dekh-iyā, tāhā-r sāhas ha-ila. Rāj-putra snān kar-ibār janya jal-e nām-ilen. Brāhmaṇ, tir-e thāk-iyā, mantra parā-ite lāg-ilen. Kintu lok-er kolahal-e rāj-putra śun-ito nā pā-iyā, kah-ilen, 'Āmār lok-e catuṣ-parśva ghir-iyā dārā-ibe; āpani madhya-sthal-e thāk-iyā mantra parā-n.' Bal-ibā-mātra¹³, rāj-putr-er lok-e tāhā-ke veṣṭan kar-ila, evam Brāhmaṇ-o se-i veṣṭ-ita sthān-er madhy-e giyā, mantra parā-ite lāg-ilen. Mantra sam-āpan ha-ile, rāj-putra Brāhmaṇ-ke

¹⁰ *ya-iben*, 'will go,' 'was about to go.' ¹¹ *ha-ibek*, obsolete and provincial for *ha-ibe*, 'shall be,' still common in petitions and official papers.

¹² *sahasra sahasra*, 'thousands and thousands.' ¹³ *bal-ibā-mātra*, 'in measure of speaking,' 'at moment of speaking,' 'as soon as he spoke.'

bal-ilen, 'Mahāśay, ĀMI SE KARMA-SŪTRA!' E-i bal-ite bal-ito¹⁴ kuabhīr-er rūp dhāraṇ kar-iyā, Brāhmaṇ-ke la-iyā, sa-lamph-o gabhīr jal-e cal-iyā gela!

§ LXXI. A CONVERSATION.

I take my next specimen from Chapter VIII of the novel *Svarṇa-lata* cited above. In it will be found some interesting phonetic representations of Bengali as it is pronounced in and around Calcutta (see § LXIII). In Eastern Bengal the pronunciation of verbs follows the spelling and the internal *i* is not muted. They still say 'kariyā' and not 'kore,' 'caliyāchilām' and not 'calechilum.' Whether this is due to the fact that the initial phrasal accent of prolongation is less pronounced there than in Western Bengal, it is not for me to say. But there is the fact. An old friend of mine, Hari Thākur by name, once a leading pleader at Habiganj in Sylhet, was wont to interpolate an extraordinary pleonasm into his forensic eloquence. In the midst of perfectly logical sentences he was wont to insert, as an Englishman inserts his hesitating 'hums' and 'haws,' the odd phrase 'giyā miliyā sariyā.' (A Calcutta man would contract these participles into 'giye mile säre.') He was quite unaware of this engaging infirmity of speech, and when taxed with it, offered to pay a pice to the local dispensary each time he was caught out. He speedily repented of his offer and had to beg to be let off.

Note that Vidhu Bhūṣaṇ, living in a joint family system with his brother Saśi Bhūṣaṇ, has quarrelled with his brother, who has cut off supplies of money. His wife, the

¹⁴ bal-ite bal-ite, 'as he spoke.'

devoted Saralā, and his son Gopāl, are on the verge of starvation. Śyāmā, the maidservant of the common family, is greatly attached to Saralā, and takes her part. But Saralā and Vidhu think it unfair that the good woman should share their hardships and advise her to take service elsewhere. She refuses, in the conversation that follows. She will not leave the little boy Gopāl. She is a widow, and once had a little lad of her own whom she lovingly called Go-pāl, 'the cow-herd,' in pious reference to the history of how the divine Kṛṣṇa himself was once a herder of kine.

Vidhu Bhūṣaṇ Syāmā-ke dāk-ilen. Syāmā anya samay ek dāk-e¹ tin uttar diten. Āj, kathā nā kah-iyā āste āste ās-ila. Syāmā-r cakṣu lāl, mukh bhār.

Vidhu Bhūṣaṇ kah-ilen; 'Śyāmā, āmarā vi-vecanā kar-'e² sthir kar-'lām³, tomār ār⁴ āmā-der kāch-e theke⁵ kaṣṭa pā-wā ucit nay. Tomār māmānā pā-wā dūr-e thāk⁶, du-sandhyā khete-o⁷ pā-o nā. Ata-ev tumi anya kona sthān-e yā-o. Yadi Parameśvar din den⁸, ta-khan ā-vār esa.'

Vidhu Bhūṣaṇ ār kathā kah-ite pār-ilen nā; kaṇṭha-rodh ha-iyā ās-ila. Tini adho-vadan-e aśru-pāt kar-ite lāg-ilen.

Śyāmā kād-ite kād-ite kah-ila, 'Āmi ki⁹ maine ceyechi¹⁰, nā¹⁰ maine-nebo¹² bal-'e¹¹ esechi? Āmā-r ṭākā-r darkār

¹ ek dāk-e, loc. 'at one call, summons.'

² kar-'e for kar-iyā.

³ kar-'lām for kar-īlām.

⁴ ār = 'any longer,' so. 'other (time).'

⁵ theke = thāk-iyā.

⁶ A common idiomatic expression, literally something like '(let) your monthly wages getting remain at a distance'; i.e. 'far from your getting any monthly wages.'

⁷ khete = khā-ite.

⁸ din den, 'if God give the day,' i.e. 'if the day come.'

⁹ kī merely

makes the sentence interrogative, 'What? have I...'

¹⁰ nā here

means 'or.'

¹¹ bal-'e = bal-iyā, 'saying,' 'saying to myself,' 'in

ki? Āmā-re⁴¹ jā-i bal-a, āmi Gopāl-ke cheṛe¹³ thāk-³te pār-'ba¹⁴ nā. Āmi yādi bhār-bojhā ha-ye¹⁵ thāk-i, tomā-der e-khān-e āmi khā-'ba nā, kintu Gopāl-ke cheṛe¹³ āmā-ke thak-'te¹⁴ bol-a nā.'

Vidhu kah-ilen, 'Śyāmā, kēd-a¹⁰ nā, sthir ha-o. Āmi yā bal-'chi, bhāla kar-'e⁴² bujh-'e¹⁷ dekh-a. Āmā-der saṅg-e thāk-ā ār upa-vās, ek-i kathā¹⁸. Gopāl-ke nā dekh-'e tumi thāk-'te¹⁴ pār-a nā, satya; kintu ār kona vāri gelo-o se-khān-e chele-pile pā-'be. Ā-vār se-khān-e man bas-'le¹⁰, ār kona jāyḡā-y yeto²⁰ icchā ha-'be²¹ nā.'

'Chele-pile pā-'ba²² satyi²³, kintu ānā-r se-ṭir matan²⁴ ār kona khān-e pā-'ba¹² nā.' Śyāmā e-i bal-iyā uceñḥ-svar-e kād-iyā uṭhila²⁵.

Vidhu kah-ilen, 'Śyāmā, sthir ha-o, sthir ha-o!'

Śyāmā kah-ila, 'Gopāl-er mat ānā-r ek-ṭi chole eh-ila. Ādar kar-'e²⁰ āmi-o tāhā-r nām Gopāl rekhechilām²⁷. E-khān-e thāk-'le²⁸ ānā-r Gopāl ye nāī, tā āmi bhul-'e²⁹ jā-i. Āmi e-khān theke³⁰ kona sthān-e yā-'ba³¹ na!'

Vidhu Bhuṣaṇ sāśru-nayan-e Saralā-r dik-e dṛṣṭi ni-kṣep kar-iyā jijñāsā kar-ilen, 'Er upāy ki?'

order to.' ¹² *neda=la-iba*, 'shall take.' [In the district of Nadiyā, where the scene of this tale is placed, the interchange of *n* and *l* are very common. For instance Nadiyā itself becomes, in rustic mouths, *Lodye zile*, 'Nadiyā district.' *Naukā* (= *nārt-kū*, 'a (little) boat') becomes *lauko*.] ¹³ *cheṛe=chāṭ-iyā*, 'having deserted.' ¹⁴ *thāk-'te pār-'ba=thāk-ite pār-iba*. ¹⁵ *ha'ye=ha-iyā*, 'having become.' ¹⁶ *kēd-a=kād-io* = 'weep.' ¹⁷ *bujh-'e=bujh-iyā*. ¹⁸ 'staying' (verbal noun) 'with us, and fasting (are) one and the same thing.' ¹⁹ *bas-'le=bas-ile*, 'on (your) mind settling down.' ²⁰ *je-'te=jā-ite*. ²¹ *ha-'be=ha-ibe*. ²² *pā-'ba=pā-iba*. ²³ *satyi*, vernacular for *satya-i*. ²⁴ 'like that one of mine.' ²⁵ *kād-iyā uṭh-ila* (§ XXXI F). ²⁶ *kar-'e=kar-iyā*, 'lovingly,' 'in token of affection.' ²⁷ *rākh-iyāchilām*, 'put,' 'placed,' 'gave.' ²⁸ *thāk-'le=thāk-ile*, 'if I stay.' ²⁹ *bhul-'e* *yā-i=bhul-iyā jā-i*, 'I completely forget' (§ XXXI A). ³⁰ *e-khān theke*, 'this place staying,' 'from this place.' ³¹ *yā-'ba=yā-iba*.

Saralā adho-vadan-e has-iyā kād-ite lāg-ilen.

Śyāmā kab-ila, 'Āmā-r kichu ṭākā āch-c. Man-e kar'echilām Gopāl-ke diye ṣā-'ba³². Kintu āmā-r kathā yadi śona³³, tave ek parāmarśa āch-e.' (Vidhu-r prati) 'Tumi kona yātrā-r dal-e kāj nite ceṣṭā kar-o. Pā-'be-i³⁴ tār san-deha nāi. Ār tata din³⁵ āmarā ghar-e theke³⁶ e-i ṭākā-y cālā-i³⁷. Er³⁸ par sacchal ha-y³⁹, āmār ṭākā di-o. Dile, Gopāl-er-i thāk-'be⁴⁰.'

§ LXXII. ĀDHĀR-E ĀLO, LIGHT IN DARKNESS

[I next give the first chapter of one of the short stories of Mr Śarat Candra Caṭṭopādhyāy, the most rising of Bengali novelists. The extract is taken from the little volume entitled *Mej Didi*, published in Calcutta by Gurudās Chatterjee and Sons in 1917.]

Se an-ek din-er ghaṭanā¹. Satyendra Caudhurī jamidār-er chele. 'B. A.' pās [the English word 'pass'] kar-iyā vāri giyā-chila. Tāhār mā bal-ilen, 'Meye-ṭi barā Lakṣmī². Bābā, kathā śon³. Ek-vār dekh'e āy⁴.'

³² *diyā ṣā-iba*; not a compound verb, but 'having given will go,' i.e. 'shall bequeath before going hence.'

³³ *śon-a*, vernacular for *śun-a*, 'hear.'

³⁴ *pā-be-i = pā-ibe*, 'will get,' with emphatic enclitic -i.

³⁵ *tata din*, 'so many days,' 'so long.'

³⁶ *theke*, *thāk-iyā*, 'staying.'

³⁷ *cālā-i*; imperative, 'let us carry on.'

³⁸ *er = thār*.

³⁹ Subjunctive impersonal, 'if it be,' 'si on devient.'

⁴⁰ *cāh-iyāchi*, 'have asked.'

⁴¹ *āmā-re* for *āmā-y*, 'to me,' 'with reference to me.'

⁴² *bhāla kar-iyā* = 'well.'

⁴³ 'It will still remain Gopāl's.'

¹ 'That (was) an occurrence of many days (ago).'

² *barā Lakṣmī*,

'a very Lakṣmī,' 'a true household goddess of happiness,' 'a born house-mother.'

³ *śon* for *śun*, 'listen to.'

⁴ *dekh'e āy = dekh-iyā ās-ia*, 'having seen come' In Bengali, where an Englishman says 'go and see,' the Bengali says 'see and come.' On the other hand, where an Englishman says 'come and see,' the Bengali says *dekh-iyā ṣā-o*, 'see

Satyendra māthā nār-iyā bal-ila, 'Nā, mā, ekhan āmi kono mat-e-i pār-'ba nā⁵. Tā ha-'le pās ha-'te pār-'ba nā.'

'Kena pār-'bi ne? Bau-mā thāk-'ben āmā-r kach-e; tui lekha-patā kar-'bi Kal'kātā-y. Pās ha-'te tor⁶ ki bādhā ha-'be, āmi to bhev-'e⁷ pā-i ne, Satu⁸!'

'Nā, mā, se su-vidhe⁹ ha-'be nā; e-khan āmā-r samay nei' ity-ādi bal-ite bal-ite Satya bāhir ha-iyā ya-itechila. Mā bal-ilen, 'Yā-s ne¹⁰; dāñā; ār-o kathā āch-e.' Ek-ṭu thām-iyā bal-ilen, 'Āmi kathā diyechi¹¹, bābā; āmār mām rākh-'bi ne?'

Satya phir-iyā dāñā-iyā a-santnṣṭa ha-iyā kah-ila, 'Nā jijñāsā kar-'e¹² kathā dile kena?'

Chele-r kathā śun-iyā mā antar-e¹³ vy-athā pā-ilen. Bal-ilen, 'Se āmār deś ha-yeche, kintu to-ke¹⁴ mā-ye¹⁵ sam-bhram ba-jāy rākh-'te ha-'be¹⁶. Tā chārā¹⁷, vidhavā-r meye; bāra duḥ-khi. Kathā śon, Satya, rāji ha!' 'Ācchā, par-e bal-'ba, bal-iyā, Satya bāhir ha-iyā gela¹⁸. Mā anek-kṣaṇ cup kar-iyā dāñā-iyā rah-ilen. E-ṭi tāhār ek-mātra¹⁹ santān.

Sāt āṭ vatsar ha-ila, svāmi-r kāl ha-iyāche²⁰. Tad-avadhi vidhavā nīje-i nāyeb-gomāsthā-r sāhāyīe masta and go.'

⁵ pār-'ba nā = pār-iba nā, 'shall not be able.' In the rest of this extract, note that the comma above a word indicates that it has been dropped out of a verbal suffix.

⁶ tor = 'thy' (v. § XL). ⁷ bhev-'e = bhāv-iyā, 'having thought,' 'think as I may.' ⁸ Satu, familiar abbreviation of Satya, or Satyendra.

⁹ = su-vidhā. ¹⁰ ne for nā. ¹¹ 'I have given (my) word.'

¹² = kar-iyā. ¹³ 'internally,' 'mentally.' ¹⁴ to-ke, 'with reference to thee,' dative use of -ke (v. § XL).

¹⁵ mā-ye = mā-er, 'of (your) mother.' (The y here is merely the 'hinge-letter,' serving the purpose of a hyphen to separate the two vowels.) ¹⁶ = to-ke mām rākh-ite ha-ibe, 'to thee honour-preserving will happen,' 'you will have to preserve your mother's good fame.'

¹⁷ = tāhā chārā, 'that left out,' i.e. 'besides that.'

¹⁸ ha-iyā gela (§ XXXI A). ¹⁹ 'one only,' 'one and only.'

²⁰ kāl ha-iyāche, 'time has happened,' euphemism for 'has died.'

jamidārī śāsan kar-iyā ās-itechē²¹. Chele Kalikātā-y thāk-iyā kalej-e [*Eng.* 'college'] paṛ-e, viṣay-āsay-er kono sam-vād-i tāhā-ke rākh-ite²² hay nā. Jananī man-e man-e bhāv-iyā rākh-iyāchilen²³, chele okālāti paś kar-ile, tāhā-r vivāha diben, evaṁ putra-putravadhū-r hāt-e jamidārī evaṁ saṁsār-er sam-asta bhārārpaṇ kar-iyā niś-cinta ha-iben. Ihā-r pūrvve tini chele-ke saṁsārī kar-iyā, tāhār ucca-śikṣā-r antar-āy ha-iben nā. Kintu anya-rūp ghaṭ-iyā dāṛā-ila²⁴. Svāmī-r mṛtyu-r par e vāṭi-te eta-din parīy-anta kona kāj-karṇma hay nā. Se din ki ek-ṭā^{24a} vrata upa-lakṣ-e sam-asta grām ni-mantraṇ kar-iyāchilen; mṛta Atul Mukhuṣyer²⁵ daridra vidhavā egāra vachar-er²⁶ meye la-iyā ni-mantraṇ rākh-ite²⁷ ās-iyāchilen. E-i meye-ṭi-ke tāhā-r baṛa man-e dhar-iyāche²⁸. Śudhu ṣe meye-ṭi ni-khūt sundarī, tāhā nahe²⁹, ai-ṭuku³⁰ vayas-e-i meye-ṭi ṣe a-śeṣ³¹ guṇa-vatī, tāhā-o tini dui cāri-ṭi kathā-vārtā-y bujh-iyā la-iyāchilen³².

Mā man-e man-e bal-ilen, 'Ācchā, āge ta³³ meye dekhā-i³⁴, tār par ke-man nā pachand ha-y dekh-ā yā-'be.'

Par din aparāhna-velā-y Satya khābār khā-ite mā-y-er

²¹ § XXXI I.

²² 'keep news,' i.e. 'keep in touch with,' 'occupy oneself with.'

²³ *bhāv-iyā rākh*, a compound verb on the model of those in § XXXI, 'had thought it all out,' 'had thought and stowed away the thought.'

²⁴ *ghaṭ-iyā dāṛā-ila*, a variant of the familiar compound *ghaṭ-iyā uṭh-ila*, 'had suddenly (or surprisingly) happened.'

^{24a} *ki ek-ṭā* = 'some one.'

²⁵ *Mukhuṣya* is what Anglo-Indians transliterate as 'Mookerjee,' a familiar corruption of the Kulin Brāhman family name Mukhopādhyāy.

²⁶ *vachar*, colloquial for *vatsar*, 'year.'

²⁷ *nī-mantraṇ rākh-ite*, 'to keep the invitation,' 'to comply with the invitation.'

²⁸ *man-e dhar-iyāche*, 'has seized in (her) mind,' i.e. 'has taken to her heart.'

²⁹ 'not that,' i.e. 'it was not only that....'

³⁰ *ai-ṭuku*, 'that little,' 'just that little.'

³¹ *a-śeṣ*, 'endless,' 'absolutely,' 'entirely.'

³² § XXXI C.

³³ *ta*, a pleonasm, best translation by 'any-how,' or (in some cases) 'you see,' 'you know.'

³⁴ imperative; 'let me show.'

³⁵ *khā-ite bas-a*,

ghar-e dhuk-iyā-i stabdha ha-iyā dātā-ila. Tāhā-r khābār-er jāyḡā-r ṭhik su-mukh-e āsan pāt-iyā, vaikunṭher Lakṣmī-ṭhākuruṇ-ṭi-ke hirā-maṇi-muktā-y sājā-iyā basā-iyā rākhi-iyāche.

Mā ghar-e dhuk-iyā bal-ilen, 'Khetē bosa³⁵.'

Saty-er camak bhāṅg-ila. Se khatmat khā-iyā³⁶ bal-ila, 'E-khān-e kena? ār kothā-o āmā-r khābār dāo.'

Mā mṛdu hās-iyā bal-ilen, 'Tui ta³⁷ ār satyi-i³⁸ biye³⁹ kar-'te yūccis⁴⁰ ne, e⁴¹ ek phōṭā meyer⁴² sūmne tor ār lajjā ki?'

'Āmi kūru-ke lajjā kari ne,' bal-iyā, Satya pyācā-r mat mukh kariyā, su-mukh-er āsan-e bas-iyā paṛ-ila⁴³. Mā cal-iyā gelen⁴⁴. *Minīṭ*⁴⁵ duy-er⁴⁶ madhy-e se khābār-gulo⁴⁷ kona-mate nāk-e mukh-e gūj-iyā⁴⁸ uṭh-iyā gela⁴⁴.

Bāhir-er ghar-e dhuk-iyā, dekh-ila iti-madhy-o bandhu-rā juṭ-iyāche, evaṇ pāsār chak pāt-ā ha-iyāche. Se pratham-e-i dṛṭha āpatti pra-kās kar-iyā kah-ila, 'Āmi kichu-te-i bas-'te pār-'ba nā—āmā-r bhāri māthā dhar-eche⁴⁹, bal-iyā ghar-er ek koṇ-e sar-iyā giyā⁵⁰, tākiyā māthā-y diyā⁵¹, cok buj-iyā, śu-iyā paṛ-ila. Bandhu-rā man-e man-e kichu āścāryya ha-ila evaṇ lokābhāve pāsā tul-iyā, dābā

'sit down to eat.' ³⁵ *khatmat khā-iyā* = 'becoming agitated.' ³⁷ See note (33). ³⁸ *satya-i*, 'really and truly,' said in sarcasm. ³⁹ *biye* = *vivāha*, 'marriage.'

⁴⁰ *yūccis* = *yū-ītechis*, 'art going.' (Note that the mother tutored her son throughout.) ⁴¹ *this*. ⁴² *ek phōṭā meye*, 'one drop (of a) girl,' 'a mere slip of a girl.'

⁴³ *bas-iyā paṛ-ila*, 'plumped himself down,' 'sat down suddenly' (§ XXXI G).

⁴⁴ § XXXI A.

⁴⁵ *Minīṭ* = the English 'minute.'

⁴⁶ *du-(y)-er*, 'of two,' the *y*, once more, merely doing the work of a hyphen.

⁴⁷ Plural of *khābār*, 'food,' 'things to eat' (§ XXXIII).

⁴⁸ 'shovelling his food into his nose and mouth,' i.e. 'hurriedly eating.'

⁴⁹ *māthā dhar-iyāche*, 'head has seized,' idiomatic for 'head aches badly.'

⁵⁰ § XXXI A, 'going away from the others.' *sar-* can be used actively as 'to remove' or reflexively as 'to remove oneself.'

⁵¹ 'having put a pillow to his

pāt-iyā bas-ila. Sandhyā par̥y-anta an-ek khelā ha-ila, an-ek cēcā-cēci ghaṭ-ila, kintu Satya ek-vār uṭh-ila nā—ek-vār jijñāsā kar-ila nā, 'ke hār-ila, ke jit-ila.' Ār e sab tāhā-r bhāla-i lāg-ila nā⁵².

Bandhu-rā cal-iyā gele⁵³, se vāri-r bhitar-e ḍhuk-iyā giyā⁵⁴, sojā⁵⁵ nij-er ghar-e yā-itechila, bhārar-er vārāndā ha-ite mā jijñāsā kar-ilen, 'E-r madhy-e⁵⁶ śu-'te yāccis⁵⁷ ye re⁵⁸?'

'Su-'te nay, par-'te yācci⁵⁹. M.A-er par-ā⁶⁰ sojā⁶¹ nay ta⁶². Samay naṣṭa kar-'le cal-'be kena?' bal-iya se gūṛha iṅgit kar-iyā dum-dum śabda kar-iyā⁶³ upar-e uṭh-iyā gela.

Adh-ghanṭā kāt-iyāche, se ek-tā chatra-o par-e nāi⁶⁴. Tebil-er (Eng. 'table') upar bāi khol-ā, ceyār-e (Eng. 'chair') helān diyā, upar-er dik-e mukh kar-iyā, kari-kāṭh dhyān kar-itechila,—haṭhāt dhyān bhāṅg-iyā gela! Se kāṅ khārā kar-iyā śun-ila—jhum! Ār ek muhūrta—jhum jhum! Satya sojā uṭh-iyā bas-iyā⁶⁵ dekh-ila, se-i ā-pād-mastak gahanā-par-ā⁶⁶. Lakṣmī-ṭhākrun-ṭir mat meye-ṭi dhīr-e dhīr-e kāch-e ās-iyā dātā-ila. Satya ek-dṛṣṭ-e cāh-iyā rah-ila. Meye-ṭi mṛdu-kaṇṭh-e bal-ila, 'Mā āpanā-r mat jijñāsā kar-'len.' Satya muhūrta maun thāk-iyā praśna kar-ila, 'kār mā?' Meye-ṭi kah-ila, 'Āma-r mā.'

Satya tat-kṣaṇāt praty-uttar khūj-iyā pā-ila nā. Kṣaṇ-

head,' i.e. 'a pillow under his head.'

⁵² Note here that *tāhā-r*, genitive, agrees with the whole phrase following, as often occurs in Bengali. Translate, 'and all this was extremely disagreeable to him.'

⁵³ 'straight,' 'straightway,' 'directly.' ⁵⁴ *e-r madhy-e = ihār madhy-e*, 'in the midst of this,' 'while all this is going on.'

⁵⁵ *yāccis = yā-itechis*, 'thou art going.'

⁵⁶ *yācci = yā-itechī*. ⁵⁷ *M.A-er par-ā*, 'reading for the M.A. degree.'

⁵⁸ *sojā*, here means 'straight-forward,' 'easy.'

⁵⁹ *dum-dum śabda*, onomatopœic, 'making a sound of dum dum,' 'making a stamping noise.'

⁶⁰ *par-e nāi*, 'had not read' (§ XV).

⁶¹ 'sitting upright.' ⁶² *gahanā-par-ā*, 'ornament-invested,' 'adorned with ornaments.' (*par-ā* is preterite participle of

ek par-e kah-ila, 'Āmā-r mā-ke jījāsā kar-'le-i jān-'te pār-'ben.' Meye-ṭi cal-iyā yā-itechila, Satya sahasā praśna kar-iyā phel-ila⁶³, 'Tomā-r nām ki?'

'Āmā-r nām Rādhā-rāṇī' bal-iyā se cal-iyā gela⁶⁴.

§ LXXIII. THE 'SONS OF THE MOTHER.'

[My next extract is Chapter X of Bankim Chandra Chattopadhyāy's famous novel *Ananda Math*, or 'the Abbey of Theléma.' It is a tale of the Sannyāsi revolt in Northern Bengal at the end of the 18th century against the then joint rule of the Moghals and the East India Company. This chapter contains the *Vande Mātaram* hymn, which has become the Marseillaise, so to speak, of Indian Nationalists all over the country. (See the article on B. C. Chatterjee in the *Encyclopædia Britannica*.) It will be noticed that the poem in question is composed almost entirely of *tat-sama* words, and hence is quite intelligible to speakers of other Indo-Aryan languages, all of which contain a strong Sanskrit element. The Sannyāsis called themselves 'Sons of the Mother.' The meaning of this will sufficiently appear from the text, which, it will be seen, argues that 'Sons of the Mother,' means 'enfants de la patrie.' At the same time bear in mind that in a Hindu's mouth, Mother is a word intimately associated with the goddess Kālī.]

Se-i jyosnāmayi rajani-te dui-jan-e nī-rav-e prāntar pār ha-iyā cal-ila. Mahendra nī-rav, śoka-kātar, garvvita, kichu kautuhālī.

par-, 'wear,' 'put on,' of clothes, jewels, etc.) ⁶³ p. kar-iyā phel-,

'blurted out' (v. § XXXI D). ⁶⁴ § XXXI A. ⁶⁵ ḡe, often used to

give an exclamatory effect to a phrase, to express astonishment, understand: 'It seems that...!'

Bhavānanda sahasā bhinna-mūrtti dhāraṇ kar-ilen. Se sthira-mūrtti, dhira-prakṛti sanuyāsī ār nāi; se-i rapa-nipuṇ vira-mūrtti, saṇyādhyakṣer muṇḍa-ghātir mūrtti ār nāi;—ekhan-i ye garvvita-bhāve Mahendra-ke tiras-kār kar-itechilen, se mūrtti ār nāi. Yena jyotsnāmayaī śānti-śālinī pṛthivī-r prānthar-kānan-naga-nadī-may śobhā dekh-iyā, tāhār ciṭṭ-er vi-śeṣ sphūrtti ha-ila—sam-udra yena candroday-e hās-ila. Bhavānanda hāsya-mukh, vāñ-may, priya-sam-bhāṣi ha-ilen. Kathā-vārttā-r janya bara vy-agra. Bhavānanda kathopakathan-er anek ud-yam kar-ilen. Kintu Mahendra kathā kah-ila nā. Ta-khan Bhavānanda, nir-upāy ha-iyā, āpan man-e gīt ārambha kar-ilen.

‘Vande Mātarañ¹,

Su-jalāñ, su-phalāñ, malaya-ja-śitalāñ,

Sasya-śyāmalāñ, Mātarañ....”

Mahendra gīt śun-iyā kichu vi-smita ha-ila, kichu bujh-ite pār-ila nā su-jalā, su-phalā, malaya-ja-śitalā śasya-śyā-malā mātā ke? Jijñāsā kar-ila, ‘Mātā ke?’

Uttar nā kar-iyā, Bhavānanda gā-y-ite lāgila,—

‘Subhra-jyotsnā-pulakita-yāminīñ,

Phulla-kusumita druma-dala-śobhinīñ,

Su-hāsinīñ, su-madhura-bhāṣinīñ,

Sukha-dāñ, vara-dāñ Mātarañ.’

Mahendra bal-ila, ‘E ta deś; e ta mā nay—’

Bhavānanda bal-ila, ‘Āmarā anya mā mān-i nā,—jananī-janma-bhūmīśca svargādapi garīyaśī². Āmarā bal-i, janma-bhūmī-i janani. Āmā-der mā nāi, bāp nāi, bhāi nāi, bandhu nāi, strī nāi, putra nāi, ghar nāi, vāri nāi; āmā-der

¹ ‘Bow down to the mother.’ This and the following lines are in a sort of spurious Sanskrit, and the terminations *īñ*, *-āñ* are accusatives in that language.

² A Sanskrit phrase; *janani-janma-bhūmīśca svarga-adapī garīyaśī* = ‘(our) mother birth-land (is) preferable to heaven.’

keval āch-e se-i su-jalā, su-phalā, malayn-ja-sītalā, śasya-śyāmalā.'

Ta-khan bujh-iyā Mahendra bal-ila, 'Tave ā-vār gā-o.'
Bhavānda ā-vār gā-y-ila,—

'Vande Mātarān,

Sapta-koṭi kaṇṭha-kalakala-ninād karāl-e,
Dvi-sapta-koṭi bhujairdhr̥ta khara-karavāl-e,

Ke bal-e, mā, tumi a-bal-e!

Bahu-bala-dhāriṇīn namāni, tāriṇīn,

Ripu-dala-vāriṇīn, mātārān!

Tumi vidyā, tumi dharmna,

Tumi hṛdi, tumi marmna,

Tvan̄hi prāṇāḥ śarīr-e.

Bāhu-te tumi, mā, śakti,

Hṛday-e tumi, mā, bhakti,

Tomār-i pratimā gari

Mandir-e mandir-e.

Tvan̄hi Durgā daśa-praharaṇa-dhāriṇi,

Kamalā kamala-dala-vihāriṇi,

Vāpi vidyā-dāyini,

Namāmi tvān̄.

Namāmi kamalān̄ a-malān̄ a-tulān̄

Su-jalān̄ suphalān̄ Mātarān̄,

Vande Mātarān̄.

Syāmalān̄ saralān̄ su-smitān̄ bhūṣitān̄

Dharaṇīn̄ bharaṇīn̄ Mātarān̄.'

Mahendra dekh-ila, dasyu gā-y-ite gā-y-ite kānd-ite
lāg-ila. Mahendra ta-khan sa-vismay-e jijñāsā kar-ila,
'Tomarā kārā³?''

Bhavānanda bal-ila, 'Āmarā "san-tān."'

Mahendra: 'San-tān ki? kār san-tān?'

³ *Tomarā kāhā-rā*, 'who be ye?'

⁴ *Ṭākā-gulī*, 'rupees.' *Gulī*, noun

Bhavānanda: 'Mā-y-er san-tān.'

M. 'Bhāla. Santān-e ki curi ḍākāti kar-iyā mā-y-er pūjā kar-e? Se ke-man mātṛ-bhakti?'

B. 'Āmarā curi ḍākāti kar-i nā.'

M. 'E-i ta gāri luṭh-ilē!'

B. 'Se ki curi ḍākāti? kār ṭākā luṭh-ilām?'

M. 'Kena? Rājā-r.'

B. 'Rājā-r? E-i ye ṭākā-gulī⁴ se la-ibe, e ṭākā-y tār ki adhi-kār?'

M. 'Rājā-r rāj-bhāg.'

B. 'Ye rājā rājya pālan kar-e nā, se ū-vār rājā ki?'

M. 'Tomarā sipāhī-r top-er mukh-e kona dīn nī-iyā ya-ibe⁵, dekh-itechi.'

B. 'Anek ṣālā sipāhī dekh-iyāchi⁶; āj-o dekh-ilām!'

M. 'Bhāla kar-'e'⁷ dekha nī; ek dīn dekh-ibe.'

B. 'Nā hay dekh-'lām⁸, ek-vār baī ta du-vār mar-'ha nā⁹.'

M. 'Tā¹⁰ icchā kar-iyā mar-iyā kāj ki?'

B. 'Mahendra Sīnha! tomā-ke mānuṣ-er mat mānuṣ¹¹ bal-iyā¹² āmā-r kichu bodh ch-ila, kintu e-khan dekh-ilām, sabā-i yā, tumi-o tā¹³. Keval dudh-ghi-r Yām¹⁴! Dekh-a, sāp māṭi-te buk diyā hāṭ-e. Tāhā apেক্ষā nīc jīva āmi ta

of multitude, makes ṭākā into a plural.

⁵ *ut-iyā jā-ibe*, 'will go flying' (§ XXXI A). ⁶ *dekh-iyāchi*, 'we have seen'; i.e. 'have held our own with,' 'have proved the superiors of.'

⁷ *bhāla kar-iyā*, adverbial phrase, 'well.'

⁸ *nā hay dekh-ilām*, an idiomatic expression, 'and suppose we did see,' 'did see them as they are, and were overcome.'

⁹ *baī* means 'more than.' 'We shall not die more than once, i.e. twice.'

¹⁰ *Tā=tāhā*, elliptic for ' (be) that (so). ' *icchā kar-iyā*, adverbial phrase = 'willingly.' *kāj ki?* 'what deed?' 'what advantage?'

¹¹ *mānuṣ-er mat mānuṣ*, 'a man like a man,' 'a man who is a man.'

¹² *bal-iyā*, 'saying,' i.e. 'as.'

¹³ *sabā-i yāhā, tumi-o tāhā*, 'what all (are), you too are that.'

¹⁴ 'Merely the Yama, the god of death, of milk and melted butter,' 'merely a belly-worshipper.'

ār dekh-i nā. Sāp-er ghāt-e pā dil-e, se-o phaṇā dhar-iyā¹⁵ uṭh'-e. Tomār ki kichu-te-i dhairīya naṣṭa hay nā? Dekh-a, yata deś ūch-e, Magadha, Mithilā, Kāśī, Kāñci, Dillī, Kāśmīr; kon deś-er e-man dnr-(d)daśā? Kon deś-e mānuṣ khe-'te nā peye ghās khā-y, kātā khā-y, uī-mātī khā-y, van-er latā khā-y? Kon deś-e mānuṣ śīyāl kukur khā-y, māṭā khā-y? Kon deś-er mānuṣ-er sinduk-e ṭākā rākh-iyā śowāsti nāī, ghar-e jhi ba-u rākh-iyā śowāsti nāī, jhi ba-u(y)-er peṭ-e chelo rekhe¹⁶ śowāsti nāī? Peṭ cir'o chelo bār¹⁷ kar-e. Sakal deś-o rājā-r saṅg-e rakṣaṇ-āveṣṣaṇ-er sam-bandha. Āmāder rakṣā kar-e kaī? Dharmīna gela; jāti gela; mān gela; kul gela; e-khan ta prāṇ parīy-anta-o yā-y. E neśā-khor neṛe-dcr¹⁸ nā tāṛā-ile ār ki Hindu-r¹⁹ Hindu(y)ānī thāk-e?

§ LXXIV. THE SHIP-WRECK.

[The next specimen may serve as an example of Sir Rabindranath Tagore's charming prose style. It is a remarkably skilful blending of the still somewhat erudite and classical manner of Bankim with everyday speech. This extract is taken from the first chapter of *Naukā-Dubi*, 'the ship-sinking.']

Rameś e-vār āin-parīkṣā-y ye pās¹ ha-ibc, se sambandhe kāhār-o kono san-deha ch-ila nā. Viśva-vidyālay-er Saras-

¹⁵ *phaṇā dhar-iyā*, 'swelling its hood.' ¹⁶ *rekhe* = *rākh-iyā*. ¹⁷ *bār* for *bāhīr*, 'out.'

¹⁸ *neṛe-dcr*, genitive plural for accusative, a common construction in familiar speech. Cf. English 'he was a-beating of me.'

¹⁹ *Hindu-r*, singular for *Hindu-dig-er*; as one would say, 'the Hindu's Hindu-ism,' i.e. the Hindu-ism of Hindus.

² The words in italics are all English words written phonetically so far as the Bengali alphabet allows. They are 'pass,' 'medal,' 'scholar-

vatī barābar tāhār svarṇa-padin-er pāpri khasā-iyā Rameś-ke *medel*¹ diyā ās-iyāchen, *skalārśip-o*¹ kakhan-o phāk jā-y nā.

Parikṣa śeṣ kar-iyā e-khan tāhār vāri jā-ibār kathā. Kintu e-khan-o tāhār toraṅga sājā-ibār kono ut-sāha dekhā jā-y nāi². Pitā śighra vāri ās-ibār janya patra likh-iyāchen. Rameś uttar-e likh-iyāche, parikṣā-r phal bāhir ha-ile-i se vāri jā-ibe.

Annadā Bābur chele Yōgendra Rameśer sahādhyāyī. Pāser vāri-te-i se thāk-e. Annadā Bābu Brāhma. Tāhār kanyā Hem-nalini e-vār 'F. A.' [*First Arts*] diyāche³. Rameś Annadā Bābur vāri cā khā-ite (evaiñ cā nā khā-ite-o) prāy-i jā-ita⁴.

Hem-nalini snān-er par eul śukā-ite śukā-ite chād-e berā-iyā parā mukha-stha kar-ita. Rameś-o se-i samay-e vāsā-r nir-jan chād-e eil-kothār ek pās-e va-i la-iyā bas-ita. Adhyayan-er pakṣe e-rūp sthān anu-kūl, baṭe⁵, kintu ek-ṭu eintā kariyā dekh-ile-i bujh-ite vi-lamba ha-ibe nā ye vyāghāt-o yatheṣṭa ch-ila.

E parīy-anta kono pakṣa ha-ite kono pra-stāv ha-y nāi. Annadā Bābur dik ha-ite nā ha-ibār ek-ṭu kāraṇ ch-ila. Ek-ṭi chelo Vilāt-e *byārīṣṭār*¹ ha-ibar janya geche⁶, tāhār prati Annadā Bābur mane mane lakṣya āche.

Se din cā(y)-er *ṭebīl-e*¹ khub ek-ṭa⁷ tarka uṭh-iyā chila. ship,' barrister,' 'table,' 'train,' and 'fail.' It is the correct thing to say that you have 'failed' a train, meaning, you have 'missed' a train. ² *dekhā jā-y nāi*, impersonal passive (§ XXVII). 'There was not seen any desire to pack his box.' ³ *diyāche*, 'has given,' i.e. 'has gone up for,' 'has sat for.' ⁴ Note the use of *khā*, 'eat,' where we would say 'drink.' So it is usual to speak of *tāmāk khā*, 'eat tobacco,' meaning 'smoke tobacco.' Rameś used to go to Annadā Bābu's house to take tea, and also not to take tea, i.e. to flirt with the charming Miss Hem-nalini. ⁵ *baṭe* (v. § XXX). ⁶ *geche*=*giyāche*, 'has gone.' ⁷ *khub ek-ṭā tarka*, an idiomatic expression for 'quite a

Akṣay chele-ṭi beśi *pās*¹ kar-ite pār-e nā-i. Kintu tā-i bal-iyā⁸ se be-cār-r cā-pān-er o anyānya śreṇī-r *trā pās*¹-karā⁹ chele-der ceye kiehu kam eb-ila, tāhā nahe. Sutarāii Hemnalini-r cā-y-er *tebil-e*¹ tāhā-ke-o mājhe mājhe dekhā yā-ita². Se tarka tul-iyāchila ye puruṣ-or buddhi khaṅg-er mat, śān beśi nā dile-o keval bhār-e anek kāj kar-ite pār-e; meye-der buddhi kalam-kāṭā churi-r mat, yata-i dhār dāo nā kena¹⁰, tāhā-te kono bībat kāj cale nā, ityādi. Hemnalini Akṣay-er e-i pra-galbhatā nirav-e apekṣā kar-ite pra-stut chila, kintu strī-buddhi-ke khāṭa kar-ibār pakṣe tāhār bhāi Yogendra-o yukti ānāyan kar-ila. Ta-khan Rameś-ke ār thekā-iyā rākbā gela nā¹¹. Se ut-tejita ha-iya uṭh-iyā¹² strī-jāti-r stava-gān kar-ite ārambha kar-ila.

Erūp-o Rameś ya-khan nārī-bhakti-r ucchvāsita ut-sāh-e anya-dīner ceye du piyālā cā beśi khā-iyā phel-iyāche¹³, eman samay behārā tābār hāt-e ek-ṭukrā ciṭhi dila. Bāhir-bhāṅg-e tāhār pitā-r hastākṣar-e tāhār nām lekh-ā. Ciṭhi par-iyā, tark-er mājh-khāne bhaṅga diyā¹⁴ Rameś śāsa-vyaste uṭh-iyā parila¹⁵. Sakal-e jijñāsā kar-ila, 'Vy-āpār-ṭā ki?' Rameś kah-ila, 'Bābā deś ha-ite ās-iyāchen.' Hem-nalini Yogendra-ke kah-ila, 'Dādā, Rameś Bābu-r bābā-ke e-i khāne-i dāk-iyā āna nā kena, e-khāne cā-y-er sam-astā pra-stut āch-e.'

Rameś tārātārī kah-ila, 'Nā, āj thāk, āmi yā-i.'

serious argument, so to speak,' said ironically. ⁸ *tūhū-t bal-iyā*, 'saying that,' i.e. 'for that reason.' ⁹ *pās-karā*, 'passed,' 'those who had passed (examinations).' ¹⁰ 'no matter how much edge you put.' ¹¹ *rākbā gela nā*, impersonal passive (§ XXVII). 'As regards Rameś there was no restraining.' ¹² *ha-iyā uṭh-iyā* (§ XXXI F). ¹³ *khā-iyā phel-iyāche*, 'has swallowed down' (§ XXXI D). ¹⁴ *bhaṅga dile*='to give broken,' i.e. 'to admit defeat,' 'to retreat from the contest.' ¹⁵ *uṭh-iyā parila*, 'suddenly rose to his feet' (§ XXXI G).

Akṣay man-e man-e khusi ha-iyā bal-iyā la-ila¹⁶, 'E-khāne khā-ite tāhār hay ta²⁴ āpatti ha-ite pār-e.'

Rameś-er pitā Vraja-mohan Bābu Rameś-ke kah-ilen, 'Kāl sa-kāl-er gārite-i tomā-ke yā-ito ha-ibe.'

Rameś mātā culkā-iyā jījñāsā kar-ila, 'Vi-śeṣ kono kāj āch-e ki?'

Vraja-mohan kah-ilen, 'Eman kichu gurutar nahe.'

Tave cta tāgid kena, se-ṭuku śun-ibār janya Rameś pitā-r mukh-er dik-e cāh-iyā rah-ila. So kautūhal ni-vṛtti karā¹⁷ tini āvaśyak bodh kar-ilen nā.

Vraja-mohan Bābu sandhyā-r samay yā-khan tāhār Kalikātā-r bandhu-bāndhav-der saṅg-e dekhā kar-ite bāhir ha-ilen, ta-khan Rameś tāhā-ke ek-ṭā patra likh-ite bas-ila. 'Sri-carāṇ-kamaleṣu¹⁸' parīy-anta likh-iyā lekḥā¹⁹ ār agra-sar ha-ite cāh-ila nā. Kintu Rameś man-e man-e kah-ila, 'Āmi Hem-nalinī-sambandh-e ye an-uccārita satye ā-baddha ha-iyā par-iyāchi, bābār kāch-e ār tāhā gopan karā²⁰ kono-mate-i ucit nā.' Anek-gulā ciṭhi anek rakam kar-iyā²¹ likh-ila—sam-asta-i se chīt-iyā phelila²².

Vraja-mohan āhār kar-iyā ārām-e nidrā dilen²³. Rameś vāri-r chād-er upar nṭh-iyā prati-veśi-r vāri-r dik-e tākā-iyā niśā-car-er mat sa-vege pāy-cāri kar-ite lāg-ila.

Rātri nay-ṭā-r samay Akṣay Annadā Bābur vāri ha-ite bāhir ha-iyā gela. Rātri sātē nay-ṭār samay rāstār dik-er

¹⁶ *bal-iyā la-ila*, 'hastened to say' (§ XXXI C).

verbal noun, 'the satisfying of this curiosity.'

¹⁷ *nī-vṛtta karā*,

¹⁸ *Śri-carāṇ-kamal-ēṣu*, the Sanskritic beginning of a formal letter to a parent, a *saṁās* consisting of *śri*, 'auspicious,' *carāṇ*, 'foot,' *kamal*, 'lotus,' and the Sanskrit locative termination *-ēṣu*, 'to the auspicious-lotus-foot' = 'Honoured Sir.'

²⁰ *gopan karā*, verbal noun, 'the keeping concealed.'

²¹ Adverbial phrase, 'in many fashions.'

²² *chīt-iyā phelila*, 'tore up' (§ XXXI D).

²³ *nidrā dilen*, 'addressed (himself) to slumber'; a variant on *nidrā gela*, 'went to sleep.'

²⁴ *hay ta*, 'it may be,' 'perhaps.'

darajā bandha ha-ila. Rātri daś-ṭār samay Annadā Bābu-r bas-ibār ghar-e ālo niv-ila. Rātri daś-ṭār par se vāri-r kaks-e kaks-e su-gabhīr su-supti vi-rāj kar-ite lāg-ila.

Par-din bhor-e *tren-e*¹ Rameś-ke rawanā ha-ite ha-ila. Vraja-mohan Bābur sa-tarkatā-y gāri *phel*¹ kar-ibār kono-i su-yog upa-sthit ha-ila nā.

§ LXXV. THE LANGUAGE OF THE LAW COURTS.

[The following is a petition to a magistrate presented by a goldsmith who complains that he has been kidnapped and robbed by a tout who has been collecting labourers for tea-gardens in Assam. The petition is No. 18 of those printed in facsimile of MS. in *A Collection of Bengali Petitions*, published by H.M. Civil Service Commissioners.]

Vi-varaṇ e-i, ye āmi Vardamān (*Burdwan*) sahar-e soṇā-rūpā-r kāj kar-itām¹. Āsāmi majkur āmāke madhy-e madhy-e bal-ilā ye 'e-i kāj kar-iyā tomār ki ha-ibo? Āmār jo manib² āch-en, tāhā-der nikaṭ yā-iyā, jal-kal-e cākari kar-ile, tumi mās-ik triś ṭākā upārjjan kar-ite pāri-iba.' Āmi, āsāmi-r ai kathā viśvās kar-iyā, Kalikātā yā-ite svikār ha-i³, evain, gata teis Māgh, rātri ārhāi-ṭār *trene*, Lakṣmaṇ Dās saha, āmā-ke Kalikātā pāṭhā-y³. Yā-ibār kāl-e, āmā-r nikaṭe thāk-ā⁴ ek-ṭi svarṇer āṅguri (yāhā-r mūlya bāra ṭākā ha-ibe⁵), evain ek-khān ālwān (yāhā-r mūlya ehay ṭākā), e-i dui dravya⁶ āsāmi bal-e ye 'e-khān-o rākhi-yā yā-o. Se-khān-e tumi nūtan lok. Kothā-y rākhi-ibe? ke la-ibe? evain manib-er sam-mukh-e ai bhāv-e

¹ Frequentative tense; 'used to do.' ² Note, *manib* is nom. plural for *manib-erā*. ³ Historical present = 'I went.' ⁴ Preterite participle, 'that had remained with me,' 'in my possession.'

⁵ *ha-ibe*, future for conditional, 'whose price may be.' ⁶ *e-i dui dravya*, used elliptically for *e-i dui dravyer vitay*, 'as regards these two articles.'

yā-wā⁷ ucit nahe. Āmār nikaṭ rākh-iyā yā-o. Āmi-o dui ek din-er madhy-e yā-itechi; yā-iyā, tomā-ke sakal diyā ās-iba⁸. Āsāmī-r upar viśvās thākā-y⁹, tāhā-r nikaṭ ai sakal dravya gacchita kar-iyā di-i¹⁰. Āsāmī ai rūp ukti nā kar-ile¹¹, āmi ka-khano uhār nikaṭ ai sakal dravya rākh-itām nā¹². Āmi Kalikātā Itāli-te [*'to Entally,' the suburb of Calcutta where the coolie depôts are*] yā-iyā, jān-ite pār-i¹³ ye āsāmī āmā-ke Āsām [*Assam*] cā-bāgān-e kuli-svarūp pāthā-ibār janya e-i prakār pra-lobhan diyā pāthā-iyāche, evaiñ nij-e śaṭhatā-kramo a-nyāyā¹⁴ lābh kar-ibār janya, āmā-r ai sakal dravya la-iyāche. Āmi Āsām yā-ito a-svikār la-iyā, Kalikātā ha-ite hāṭ-iyā, Vardamān-e ās-iyā, āsāmī-r nikaṭ yā-iyā, ai sakal dravya phorat pā-ibār janya bal-i. Āsāmī 'diba-ditechi' bal-iyā, ava-śeṣ-c pahlā Phālgun tārikh-e ai sakal jinis la-wā¹⁵ a-svikār kar-iyā, apa-rādh-er kārīya kar-iyāche¹⁶. Bāki sam-asta ejāhār-kāle pra-kās kar-iba. Nāliś kar-itechi. Su-vicār-er prār-thanā. Iti.

§ LXXVI. THE STYLE OF JOURNALISM.

[The following is a leading article on the War Loan from the well-known newspaper, the *Saṁ-jīvanī* of June 6, 1918.]

⁷ yā-wā, verbal noun, 'the going before...is unbecoming.' ⁸ diyā ās-iba, 'having given shall come,' i.e. by the common idiom, 'shall go and give.' ⁹ Locative case of verbal noun thāk-ā, 'on staying,' 'on belief staying,' 'in consequence of the existence of belief.' ¹⁰ kar-iyā di-i (§ XXXI B). ¹¹ Absolute participle, 'If he had not said....'

¹² Conditional tense; 'would not have left.' ¹³ a-nyāy-ya, 'unlawful.' In the original petition this is written a-nehya, an odd mis-spelling (v. § VII 7). ¹⁴ la-wā, verbal noun, 'the taking.' ¹⁵ apa-rādh-er kārīya kar-iyāche, 'has done the deed of offence'; an attempt to translate the English legal expression 'has completed the offence.' (The complaint could not be lodged until the offence was complete.)

SAM-AR RŪ. THE WAR-LOAN.

Subha prārambha-i praty-ek karīy-er sā-phal-ya sūcanā kar-iyā thāk-e¹. Varttamān varṣ-e dvitīya samar-ṛṇ-saiṅ-grah-e Vaṅga-deś-ye saphalatā-lābh kar-ibe, pratham din-er ṛṇ-saiṅ-graha ha-ite-i, uhā ek-rūp su-spaṣṭa bujh-ite pār-ā giyāche². Gata Som-vār *gavarnamēṭ-prāsād-prāṅgan-e* samar-ṛṇ-sūcanā-r sabhā-r ant-e Vaṅgeśvar *Lard Roṇāldse* [*Lord Ronaldshay*] ya-khan ghoṣanā kar-en ye, prāpta o prati-śruta arth-e, ai tārikh velā tin ghaṭikā madhy-e-i, nay koṭi mudrā sam-grhita ha-iyāche, ta-khan śroṭṛ-maṇḍali gagan-vidārī ullās-dhvani dvārā gabhīr vi-smay prakāś kar-iyāchilen. Pratham dine eta ṛṇ saiṅ-grhita ha-ibe, ihā anek-er-i kalpanātita ch-ila. Gata vatsar-e ṛṇ-saiṅ-graha ārambh-er par-e tin mās madhy-e jāta artha pā-wā giyāchila³, varttamān vatsar ṛṇ saiṅ-graha sahhā sūcanā-r din-e-i tata artha pā-wā gela³.

Vaṅgeśvar *Lard Roṇāldse* samar-ṛṇ-sahhā-y-ye su-ṽukti-pūrṇa vaktṛtā kar-iyāchen, āmarā sthān-āntar-e pra-kāś kar-iyāchi. 'Yāhārā daridra o ṛṇ-dān-e a-sam-artha, ṛṇ-saiṅ-graha janya tāhārā kona pra-kār-e kliṣṭa ha-ibe nā,' *Gavarnar*-mukh-e e-i vākya śravaṇ kar-iyā, āmarā viśeṣ ānandita ha-iyāchi⁴. Atah-par ṛṇ saiṅ-grah-er janya jāhārā Vaṅg-er nānā-sthal-e sa-ceṣṭa ha-iben, tāhāra yēna āgrah-er ātiśay-ye Vaṅg-er *Lāṭ* ['*Lord*'] Bāhādur-er ukta su-spaṣṭa-rūp-e ahhi-vyakta ahhi-prāy vi-smṛta nā ha-n.

Adhunā samar-ṛṇ saiṅ-grah-er ye ceṣṭā ha-iteche, ihā ye Bhārat-er lok-sādhāraṇ-er pakṣ-e kalyān-kar, tad-viṣay-e

¹ *kar-tyā thāk-e*, 'habitually makes known' (§ XXXI K). ² *pār-ā giyāche*, impersonal passive of *bujh-ite pār*, 'be successful in learning,' 'it can be learned' (§ XXVII). ³ *pā-wā gela*, impersonal passive, 'it can be got,' 'there was a getting (of) so much money.'

⁴ Passive

san-deha nāi. R̥ṇ sañ-grhita ha-ile Bhārat-varṣa sud-bābade nay koṭi mudrā pra-dān-er dāy ha-ite a-vyāhati lābh kar-iben. Ta-khan ai pari-māṇartha *Briṭan* ['Britain'] ha-ite e-i deś-e ās-ibe.

Lard Roṇāldse saral bhāv-e-i⁵ bal-iyāchen ye 'mahā-samar pari-cālanā-r janya *Gavarṇamenṭ*-er tākā-r pra-yojan. Tomarā yadi r̥ṇ de-o, ta beś kathā. Nacet, *Gavarṇamenṭ*, kar sthāpan dvārā, uhā sañ-graha kar-iben. Yuddh-er janya kar pra-dān kar-ile, uhā-r vi-nimay-e pra-jā-rā ki pā-iben? Kintu r̥ṇ pra-dān kar-ile, ai tākā bhaviṣyat-e sud-e āsal-e⁶ pherat pā-wā yā-ibe.'

Samar-r̥ṇ praśn-er madhy-e sva-deśi-r bhāv lakṣa kar-ā yā-iteche⁷. *Lard Roṇāldse* o Bābu Surendra-nāth Vando-pādhyāy mahāśay uhā vy-ākhyā kar-iyāchen. *Gavarṇamenṭ* samar-r̥ṇ-er janya ye tākā tul-itechen, uhār adhikāṇṣa artha e-i deś-e vyayita ha-ibe, kāraṇ etad-dvāra mahā-samar-er pra-yojanīya upakaraṇ sañ-graha karā ha-ibe. Ihā-r phal-e Bhārat-er nānā sthal-e nūtan nūtan śilp-er ud-bhav ha-iteche. Śilp-er e-i abhy-ut-thān Bhārat-er bhaviṣyat samṛddhi-r kāraṇ ha-ibe.

Pratham din-er prārambha sabhā-y-i āmarā Vaṅga-deś-vāsi nānā sam-pradāy-er lok-maṇḍali-r r̥ṇ-pradān-er ye āgraha praty-akṣa kar-ilām, uhā-te āśā kar-ā jāy⁸ ye Vaṅga-deś ha-ite, varttamān vatsar-e, *Gavarṇamenṭ* āśātīta r̥ṇ sañ-grahe sam-artha ha-iben.

with *ha*. (§ XXIV).
case used adverbially,
passive, as above.

⁵ 'In simple fashion,' 'frankly.'
'as interest and capital.'
⁶ The same, 'it may be hoped.'

⁷ Locative
Impersonal

SPECIMENS. B. VERSE

Before I give specimens of Bengali verse, I had better say a few words as to the nature of Bengali metre. Language is divided into *gad-ya*, 'that which is to be spoken,' or prose, and *pad-ya*, 'that which can be divided into feet,' or verse. Metre is known as *chanda*, a name applied in Sanskrit to a Vedic hymn. The subject of Bengali metre has been very little studied, and, until Sir Rabindranath Tagore took it up, all that was written was a more classification of various metres according to the number of *akṣar's* or syllables in the verse. That may serve as a sufficient indication that Bengali verse is, or rather was, 'syllabic' in exactly the same way as French verse is syllabic. In Bengali, final *a*, mute in prose, was sounded in verse to fill up syllables, and even in modern verse, a word ending in a consonant is followed by a slight pause, which takes the place of a syllable.

In ancient times (and this still applies to the recital of old poetry) verse was chanted, and the metro was that of traditional tunes. Out of one of these has arisen, for instance, the *payār* metre, the heroic verse of Bengali, of which examples will be found in the three first specimens of verse hereunder. It is essentially a metre of fourteen syllables, eight syllables divided by a cæsura or *phāṅk* from six syllables. The nature of the older (chanted) varieties of this verse will be readily gathered from the following couplet, which frequently occurs in Kāśī-rām Dās's verse translation of the Mahā-bhārata.

Mahābharater(a) kathā | amṛta samān(a).

Kāśī-rām(a) Dās(a) kahe; | śune punyavān(a).

The jingling tune to which this is chanted puts an accent of duration on the underlined syllables. The rhyming syllables carry an accent not heard in prose. (In reading the first three specimens herounder, pause for a moment after each word ending in a consonant.)

More modern verse, however, can be read aloud as European verse is read, and it has consequently undergone a subtle and beautiful change, as anyone may see by reading Sir Rabindranath Tagore's verses, of which one or two specimens are given below. The dominant audible quality of spoken Bengali is not the word-accent which creates rhythm in most modern languages, but is, as in French, a phrasal *accent de durée*. This, in Bengali, is initial, occurs at the beginning of the phrase, after a pause or *cæsura*, and causes the prolongation of the syllable in which it occurs. Hence metrical units now consist of one or more whole words, and the 'feet' must be of the types -v, -vv, -vvv, etc., according to the number of syllables uttered before a pause or *cæsura* occurs. Sir Rabindranath Tagore, in a recent lecture on *Chanda*, asserts that all Bengali feet are of the types of -vv, -v, or a compound of these as -vv-v. This is certainly true of his own practice, but it is possible that he may yet discover other methods of making the *cæsura* cause the syllables to trip to yet other measures. If a rude attempt to give the metrical effect of the *payār* in English may be pardoned, the following couplet gives some indication of the incidence of ictus in the older verses.

Strongly run the epic's verses, strong yet honey-sweet
Thus did Kāśi Dās compose them, binding them in feet.

But it must be remembered that the prolonged syllables are neither necessarily longer or stronger than the others except by their position after a pause or *cæsura*.

§ LXXVII. RĀM'S LAMENTATION AT THE RAPE OF SĪTĀ.

[This is a specimen taken from the 15th century translation of the Rāmāyaṇa by Kṛttivās Ojḥā, still the most popular book of verse in Hindu villages.]

- (1) Hāte dhanur-vvān¹, Rām āsēn² ghar-e,
 Path-e a-maṅgal yata³ dekh-en gocar-e;
 Vām-e sarpa dekhilen, śṛgāl dakṣiṇ-e,
 Tolāpāra kar-en Śrī-Rām kata man-e.
 Vi-parita dhvani kar-ilek⁴ niśā-car,
 Lakṣmaṇ āise pāce, śūnya rākh-i⁵ ghar.
 Māric-er āhvān-e ki Lakṣmaṇ bhul-ibe?
 Sītā-re rākh-iyā ekā, anya-tra yā-ibe?
- (2) Ye-man cint-en Rām, ghaṭ-ila te-man;
 Ās-ite dekh-en path-e sam-mukh-e Lakṣmaṇ.
 Lakṣmaṇ-ere⁶ dekh-iyā vismay man-e mān-i⁷,
 Vyasta ha-ye jījñāsā kar-en Raghu-maṇi;
 'Kena, bhāī, ās-itecha tumi ye⁸ ekāki,
 Sūnya ghar-e Jānakī-re⁹ ekākinī rākh-i¹⁰?
 Mama vākya anyathā kar-ile kena, bhāī?
 Ār, bujhī¹¹, Jānakī-r sāksāt nā pā-i¹².'

¹ 'With bow and arrows in hand.'

² āsēn = ās-en, 'comes.'

³ a-maṅgal yata, 'as many inauspicious omens (as may be).'

⁴ kar-ilek, obsolete form of kar-ila. ⁵ pāc-e, 'afterwards,' here used in the sense of 'lest' (§ LIX). ⁶ rākh-iyā, 'having left.'

⁷ mān-i = mān-iyā for pā-iyā, obsolete or poetical form of .ke. ⁸ .ere, 'recognising,' 'admitting.'

⁹ ye here, as often, is an interjection of surprise. ¹⁰ .re, poetical for .ke. ¹¹ rākh-iyā, 'having left.'

¹² bujh-i, 'I think,' 'I fear.'

¹³ pā-i, present, for pā-iba, future.

- (3) E-i mat kah-ite kah-ite dui bhāi,
 Vāyu-veg-e cal-ilen, anya jñān nāi¹³.
 Upa-nita ha-ilen kuṭirer dvār;
 'Sitā! Sitā!' bal-iyā, ḍāk-en vār vār.
 Sūnya ghar dekh-en, nā dekh-en Jānakī¹⁴;
 Mūrccā-panna, ava-sanna, Śrī-Rām dhanukī,
 Sok-ete¹⁵ muhur-muhur mūrccā yān Śrī-Rām,
 Sadā man-e paṭ-e se Sitā-r guṇa-grām.
- (4) Vilāp kar-en Rām Lakṣmaṇer āge;
 'Bhul-ite nā pār-i Sitā, man-e sa-dā jāg-e¹⁶.
 Ki kar-iba? Kothā yā-'ba¹⁷, anu-ja Lakṣmaṇ?
 Kothā gele Sitā pā-'ba¹⁷, kar-a ni-rūpaṇ.
 Bujh-i kona muni-patui sahit kothā-y
 Gelen Jānakī, nā jūnā-iyā āmā-y¹⁸.
 Godāvarī-nīr-e āch-e kamala-kānan,
 Tathā ki kamala-mukhī karen bhramāṇ?
- (5) Padmālayā¹⁹ padma-mukhī Sitā-re pā-iyā
 Rākh-ilen, bujh-i, padma-van-e lukā-iyā?
 Cira-din pipāsita kar-iyā pra-yās,
 Candra-kalā bhram-e Rāhu kar-ila ki grās?
 Rājya-cyuta āmā-re dekh-iyā cintānvitā,
 Har-ilen Pṛthivī ki āpan duhitā²⁰?
 Rājya-hīna yady-api ha-yechi āmi, baṭe,
 Rāj-Lakṣmī tathāpi ch-ilen san-nikaṭ-e.

¹³ *anya jñān nāi*, 'there is no other thought,' 'having no other thought.'

¹⁴ Note that *Jānakī* is in the accusative but is without the (modern) accusative *-ke*. ¹⁵ *Sok-ete*, instrumental locative, 'with grief.'

¹⁶ '(She) ever awakes in my soul, memory.' ¹⁷ *pā-iba*. ¹⁸ *āmā-y* for *āmā-ke*. ¹⁹ *Padma-ālayā*, 'she who has her ālay "abode" on the padma or lotus'; i.e. 'Lakṣmī, goddess of good-hap.'

²⁰ *āpan duhitā*, 'her own daughter.' Sitā was the fabled daughter of Mother Earth. Her putative father King Janak found the babe in a furrow when ploughing round a sacred spot selected for a sacrificial altar.

- (6) Āmār se rāj-Lakṣmī hārā-'lām²¹ van-e!
 Kekayīr manohabhiṣṭa siddha eta din-e.
 Saudāminī yēman lukā-y jala-dhar-e
 Lukā-ila teman-i Jānakī vanāntar-c.
 Kanak-latā-r prāy Janak-duhitā
 Van-e eḥ-ila; ke kar-ila tā-re utpāṭitā?
 Divā-kar, niśā-kar, dipta tārā-gaṇ²⁷,
 Divā-niśi kar-iteeche tamo ni-vāraṇ.
- (7) Tārā nā har-ite pār-e timir āmā-r;
 Ek Sitā vihan-e sakal-i andha-kār!
 Daś dik²² śūnya dekh-i, Sitā-r a-hhāve,
 Sitā vinā anya. kiehu hṛday nā bhāve²³.
 Āmi jān-i, Pañcavaṭi, tumi puṇya-sthān,
 Tā-i²⁴ se e-khān-e kar-ilām ava-sthān.
 Tāhār ucita phal dilā²⁵ he āmā-re,
 Guṇa-mayī Sitā mama dile tumi kā-'re²⁶?
 Śun-a, paśu-pakṣi-mṛga; śuna, vṛkṣa latā,
 Ke har-ila āmā-r se candra-mukhī Sitā?
 He āraṇya! ohe giri! vanya vṛkṣa-gaṇ²⁷!
 Kah-iyā Sitār kathā²⁸, rākh-aha²⁹ jivau.'

Hence her name, since *sitā* = 'line drawn,' 'furrow.' ²¹ *hārā-ilām*,
 'I have lost.'

²² 'the ten quarters,' i.e. the four *dik*, the four *koṇ*,
 and the directions upward and downward (v. § LIII). ²³ 'My heart
 can think of nothing else.'

²⁴ *tā-i* = *tāhā-i*, 'for that very reason.'

²⁵ *dilā*, poetical form of *dil-e*, 'thou gavest,' still used in Assamese.

²⁶ *kā-'re* = *kāhā-ke*, 'to whom?' ²⁷ Observe the use of the personal

plural word *gaṇ*, the trees being personified by the poet. ²⁸ 'Telling
 the tale of Sitā.'

²⁹ *rākh-aha*, poetical for *rākh-a*, 'preserve'; *rākh-aha jivan*, 'preserve my life.'

§ LXXVIII. RĀM'S LAMENT AT THE WOUNDING OF
LAKṢMAṆ AT THE SIEGE OF LAṆKĀ.

[This specimen gives a treatment of the old Ram-Sītā legend by a modern poet, Michael Madhu-Sudan Datta (1820—1873). The metre, as in the case of the extract from the Rāmāyaṇa, is the familiar *payār*, but it is here written as blank verse, without rhyme. Madhu-Sudan has often been termed 'the Bengali Milton.' The influence of western models is plainly visible.]

Cetan pā-iyā, Rām kahilā¹ kātare²,
 'Rājya tyaj-i'³, vana-vās-e ni-vāsinu⁴ jāve,
 Lakṣmaṇ, kuṭir-dvār-e ā-ile⁵ jāmini⁶,
 Dhanuḥ kar-e⁷, he su-dhanvi, jāg-ite satata.
 Rakṣ-ite āmā-y tumi; āj-i rakṣaḥ-pur-e,
 Āj-i e-i rakṣa-pur-e, ari-mājh-e āmi
 Vi-pad-salil-e magna; tavu-o bhul-iyā
 Āmā-y, he mahā-bāhu, labh-icha bhū-tale
 Ārām? Rāhh-ibe āj-i ke, kah-a, āmā-re?
 Uṭha, bal-i! Kave tumi virata pāl-ite
 Bhrātr-ājñā? Tave yadi maina bhāgya-doṣ-e—
 Cira-bhāgya-hīn āmi!—tyaj-ilā āmā-re,
 Prāṇ-ādhik! Kah-a, śun-i, kon apa-rādhe
 Aparādhī tava kāch-e a-bhāgī Jānakī?
 Devar Lakṣmaṇ-e smari' rakṣaḥ-kārāgār-e,
 Kād-iche se divā-niśi. Kemaṇ-e bhul-ile,

¹ *kah-ilā* for *kah-ila*.

² *kātar-e*; *kūtar* is an adjective, meaning 'faint,' 'feeble,' but is here put into the locative case, to give it an adverbial sense.

³ *tyaj-i* = *tyaj-ityā*, *tyāg kar-ityā*, 'having left,' 'having abandoned.'

⁴ *ni-vāsinu*, archaic for *ni-vās-ilām*, 'sojourned.' *Ni-vās*, 'indwelling,' 'sojourning.'

⁵ *ā-ile* = *ās-ile*, 'came.'

⁶ *jāmini*, for *jāmini-te*, 'in the night.'

⁷ 'Bow in hand.'

He bhā! kemaṇ-e tumi hhuḷ-ile, he! āj-i
 Māṭṭ-sama nitya jā-re⁸ sev-ite⁹ ā-dare!
 Uṭṭha tvarā, bhim-bāhu, a-sahāy āmi
 Tomā vinā, yathā rathī śūnya-cakra-rath-e.
 Tomār patan-o Hauu bala-hin, hali,
 Guṇa-hin dhanu yathā; vi-lāpe vi-śāde
 Aṅga-da; vi-ṣaṇṇa mitā Su-griva su-mati;
 Adhira Karvurottam Vi-bhiṣaṇ rathī;
 Vyākul e bali-dal! Uṭṭha tvarā kari',
 Jutā-o nayan, bhāi, nayan unmiḷi'¹⁰.
 Kintu klānta yadi tumi e dur-vār raṇ-e,
 Dhanur-dhar, cal-a phir-i'¹¹ jā-i vana-vās-e,
 Nāhi kāj, priyatam, Sītā-y uddhār-i'¹²,
 A-hhāgini! nāhi kāj vi-nāśi'¹³ rākṣase'¹⁴.
 Tanay-vatsalā yathā Su-mitrā janani
 Kād-en Saraju-tire, kemane dekhā-'ba
 E mukh, Lakṣmaṇ, āmi, tumi nā phir-ile ~
 Saṅge mor¹⁵? Ki kah-iba, sudh-'āhen¹⁶ jāve
 Mātā, 'Ko-thā-y, Rām-hhadra, nayaner mani
 Āmār, anu-ja tor?' Ki bal-'e¹⁷ bujhā-'ba¹⁸
 Urmilā vadhu-re¹⁹ āmi, pura-vāsi jan-e²⁰?
 Uṭṭha, vatsa! āji kena vi-mukh, he, tumi
 Se hhrātār anu-rodh-e²¹, jāṛ prema-vaś-e

⁸ *gā-re* = *jāhā-ke*. ⁹ *sev-ite*, 'you used to serve,' 'cherish.' ¹⁰ *unmiḷi'* = *un-mil-tyā*, 'having unclosed.'

¹¹ *phir-i'* = *phir-iyā*, 'returning.'

¹² *uddhār-i'* = *uddhār-iyā* (from *uddhār*, 'release'), 'there is no use in releasing.'

¹³ *vi-nāśi'* = *vināś-tyā*, 'destroying.'

¹⁴ *rākṣase*, for *rākṣas-diga-ke*, 'the Rākṣases' or 'demons,' i.e. aborigines.

¹⁵ *tumi nā phir-ile saṅge mor*; in prose syntax this would be *tumi āmār saṅge nā phirile*, 'on your not returning with me.'

¹⁶ *sudh-'āhen* = *sudhā-iben*, 'shall ask.'

¹⁷ *bal-'e* = *bal-tyā*, 'saying.'

¹⁸ *bujhā-iba*, 'shall cause to understand,' 'shall explain.'

¹⁹ *vadhu-re*, for *vadhu-ke*, 'to (your) wife.'

²⁰ *jan-e* for *jan-ke*; *pura-vāsi jan*, 'the dwellers in the city.'

²¹ *vi-mukh...anu-rodh-e*, 'opposed to...(my) entreaty.' ²² *titi'* = *titiyā*,

Tyaji' rājya-bhog tumi paś-ile kānan-e?
 Mama duḥ-khe sa-dā tumi kād-ite her-ile
 Āśru-may e nayan. Titi'²² āśru-jale
 Eve āmi, tavu nābi cāh-a mor pāne,
 Prān-ādhik? He rajani, dayā-mayī tumi
 Sīśir-āsāre nitya saras'²³ kusume
 Nidāgh-ārtta; prāṇ-dān deha'²⁴ e prasūne.
 Sudhā-nidhi tumi, deva sudhāinsu! Vitar'²⁴
 Jīvan-dāyini sudhā, vācā-o Lakṣmaṇe,
 Vācā-o, karuṇā-may, bhikhārī Rāghav-e'²⁵!

§ LXXIX. ARJUNA'S SKILL AS AN ARCHER.

[This passage is taken from the translation of the Mahābhārata by Kāśī Rām Das who was born in the district of Burdwan in B.S. 965 (A.D. 1662). His version is as popular as the Rāmāyaṇa of Kṛttivās Ojhā (v. § LXXVII).]

- (1) Dvi-ja-sabhā¹ madhy-ete bas-iyā Yudhiṣṭhir
 Catur-dike veṣṭi'² bas-iyāche cāri vīr.
 Ār yata bas-iyāche Brāhmaṇ-maṇḍal,
 Deva-gaṇ madhy-e yena śobhe Ākhaṇḍal.
 Nikatete³ Drṣṭadyumna punaḥ pannaḥ dāk-e,
 'Lakṣya āsi' vindh-aba⁴ yāhār śakti thāk-e.
 Ye lakṣya vindh-ibe, kanyā labhe se-i vīr.
 Sun-i' Dhanañjay citt-e ha-ila a-sthir.

'wetting.' ²² saras' for saras-a, 'wettest.' ²⁴ vi-tar, imperative,
 'transfer,' 'bestow.' ²³ Rāghav-e for Rāghav-ke, 'to the Rāghava,'
 the descendant of Raghu. ²⁵ deha=de-o, 'give.'

¹ Dvi-ja-sabhā for dvi-ja-sabhār, 'of the twice-born,' 'of Brāhmaṇas.'
² veṣṭi'=veṣṭiyā, 'surrounding.' ³ nikat-ete, for nikat-e,
 'in vicinity,' 'near.' ⁴ vindh-aba, for vindh-a, imperative, 'pierce.'

'Vindh-iba' baliyā 'lakṣya,' kari' hena man-e⁵,
Yudhiṣṭhir pān-ete⁶ cāh-en anu-kṣaṇe.

- (2) Arjjuner citta bujh-i'⁷, kah-en iṅgit-e;
Ājñā peye⁸ Dhanañjay uṭh-en tvarite⁹.
Arjjun cal-iyā yā-n dhanuk-er bhit-e,
Dekhiyā, lāg-ila dvija-gaṇ jijñās-ite,
'Kothāy-kār-e'¹⁰ yā-ha¹¹, dvi-ja? kiser kāraṇ?
Sabhā ha-'te uṭhi' yā-ha ken pra-yojan¹²?
Arjjun bal-en, 'Yā-i lakṣya vindh-ibāre¹³,
Pra-sanna ha-iyā sab-e, ājñā de-ha more.'
Śun-iyā hās-ila yata Brāhmaṇ-maṇḍal,
Lobh-ete par-iyā, dvi-ja ha-ila pāgal!

- (3) Ye dhanuk-e parā-jay pā-y rāja-gaṇ,
Jarāsandha, Salya, Śālva, Karna, Duryyodhan,
Se lakṣya vindh-ite dvi-ja cāh-e kon lāj-e¹⁴?
Brāhmaṇ-ete¹⁵ hāsā-ila Kṣatriya-samāj-e.
Bal-ibek Kṣatra-gaṇ 'Lobhī dvija-gaṇ'!
Hena¹⁶ vi-parita āśā kar-e¹⁶ se kāraṇ.
Bahu-dūr ha-'te ās-iyāche dvija-gaṇ,

⁵ kari' hena man-e = hena kar-iyā man-e, 'making thus in mind,' 'thinking thus.' ⁶ pān-ete = pān-e, 'in the direction of.' ⁷ bujh-i' = bujh-iyā, 'guessing,' 'understanding.' ⁸ peye = pā-iyā, 'having got.' ⁹ tvarite (loc.), 'quickly.' ¹⁰ Kothāy-kār-e, 'where'; really the locative of kothāy-kār itself a genitive of the original locative ko-thā-y (kon-sthā-e), 'in what place.' ¹¹ yā-ha = yā-o, 'goest.' ¹² pra-yojan for pra-yojane, 'with need.' ¹³ vindh-ibā-re, locative of the gerund vindhibā, 'to pierce.' ¹⁴ kon lāj-e, 'with what shame?' i.e. 'with what impudence?' ¹⁵ Brāhmaṇ-ete, locative for instrumental nominative; Kṣatriya-samāj-e is the locative used accusatively; 'the Brāhmaṇ has caused the Kṣatriya party to laugh,' 'has amused them.' ¹⁶ Hena is the old pronominal adjective corresponding to yena, but is now obsolete. A modern Bengali would use the Sanskritic expressions e-prakār, e-rūp. ¹⁶ vi-parita āśā kar-e, 'so they make a contrary

Bahu āśā kar-iyāche, pā-'be¹⁷ bahu dhan.
 Se sab ha-ibe naṣṭa tomār karmm-ete¹⁸.
 A-sambhav āśā kena kara, dvi-ja, ithe¹⁹ ?

- (4) Eta bali²⁰, dhanā-dhari kari²¹, basā-ila,
 Tā' dekh-iyā Dharinma-putra dvija-gaṇe²² kaila²³,
 'Ki kāraṇ-e, dvija-gaṇ, kar-a ni-vāraṇ ?
 Yā'r yata parā-kram, so jūn-e āpan²⁴.
 Ye lakṣya vindh-ite bhaṅga dila rāja-gaṇ²⁵,
 Śakti nā thāk-ile, ta-tbā jā-'be²⁶ kon jan ?
 Vindh-ite nā pār-ile, āpani pā-'be²⁷ lāj ;
 Tave ni-vāraṇe āmā-sabā-r²⁸ ki kāj ?
 Yudhiṣṭhir-vākya śun-i'²⁹, chāt-i' dila³⁰ sab-e³¹,
 Dhanu-r nikaṭ-e jā-n Dhanuñjay tave.
 (5) Hās-iyā Kṣatriya yata³², kar-e upa-hās,
 'A-sambhav kāryy-e dekh-i dvijer pra-yūs.
 Sur-āsura-jayī ye-i vi-pul dhanuk,
 Tā-he³³ lakṣya vindh-ibār-e³⁴ cal-ila bhikṣuk.
 Kaha bal-e 'Brāhmaṇ-ere³⁵ nā kah-a eman,

(or disappointed) expectation.' ¹⁷ = pā-ibe, '(that) they shall get much wealth.' ¹⁸ tomār karmm-ete, 'by your action.' ¹⁹ ithe, for it-the, 'in this matter.' ²⁰ bali = bal-iyā, 'having said.' ²¹ dharā-dhari kar-iyā, 'having one and all seized him.' The repetition implies mutual or common action. ²² For dvija-gaṇ-ke, 'to the Brāhmaṇs.' ²³ kaila, phonetic for kah-ila, 'said.' ²⁴ i.e. se jān-e āpan parā-kram, 'he knows his own powers.' ²⁵ bhaṅga dila is an idiomatic phrase for 'admit defeat,' 'the target which the kings admitted themselves unable to pierce.' ²⁶ jā-'be for jā-ibe, 'shall go.' ²⁷ pā-'be = pā-ibe, 'will get.' ²⁸ āmā-sabā-r, in modern Bengali would be āmā-der sakal-er, 'of us all.' ²⁹ śun-i' = śun-iyā, 'having heard.' ³⁰ chāt-i' dila = chāt-iyā dila, 'gave up' (§ XXXI B). ³¹ sab-e, instrumental nom. of sab = sarva, 'all.' ³² Kṣatriya yata, 'as many Kṣatriyas (as there were)'; i.e. 'all the Kṣatriyas.' ³³ tā-he = tāhā-te, instrumental, 'with that.' ³⁴ vindh-ibār-e, locative of the gerund vindh-ibā. ³⁵ Brāhmaṇ-ere, locative for dative, 'to the

Sāmānya manuṣya, bujh-i, nā ha-'be³⁶ e jan;
 Dekh-a, dvi-ja, Manasi-ja³⁷ jin-iyā mūrati³⁸
 Padma-patra yugma-netra paraś-aye³⁹ śruti⁴⁰.
 An-upama tanu śyāma nilotpāl ābhā,
 Mukha-ruci kata śuci⁴¹ kar-iyāche śobhā.

- (6) Siraha-griva, bandhu-jiva adharer tul,
 Khaga-rāj pā-y lāj, nāsikā a-tul,
 Dekha cāru yugma-bhuru⁴², lalāt prasar⁴³,
 Ki sāmānda gati manda, matta kari-var⁴⁴.
 Bhujā-yuge, ninde nāg-e⁴⁵, ā-jānu-lamb-ita⁴⁶,
 Karikar-yuga-var⁴⁷ jānu su-balita⁴⁸.
 Mahā-vīrya yena sūrya jalade āvṛta,
 Agni-aiśu⁴⁹ yena pāñśu-jāl-e⁵⁰ ācchād-ita.
 Vindh-ibek lakṣya e-i la-y mor man-e
 Ithe ki sañśay ār, Kāśī-dās bhaṇ-e⁵¹.

Brāhmaṇ.³⁶ ha-'be=ha-ibe. ³⁷ Manasi-ja, 'born in the heart,'
 i.e. the god of love. ³⁸ mūrati=mūrtti, 'form,' 'aspect,' 'physical
 charm.' ³⁹ paraś-aye=parā-e, 'touches,' 'reaches.' ⁴⁰ śruti,
 'hearing,' 'the organ of hearing,' 'the ear.' ⁴¹ kata śuci, 'how
 bright.' ⁴² yugma-bhuru, 'twin-eyebrows.' ⁴³ matta kari-var, 'like
 a must (maddened) prince of elephants.' (An elephant's leisurely and
 stately gait befits a hero.) ⁴⁴ ninde nāg-e, nind-iyā nāg-ke, 'putting
 tho (lithe) serpent to shame.' ⁴⁵ ā-jānu-lamb-ita, 'prolonged as far
 as the jānu,' 'the knee.' (See ā. in § LX.) ⁴⁶ prasar=prasartha,
 'wide.' ⁴⁷ karikar-yuga-var, 'his two (yugal) knees (jānu) like the
 trunk of an elephant,' i.e. 'as sturdy.' ⁴⁸ su-balita=su-gaṇḥita,
 'well-fashioned.' ⁴⁹ agni-aiśu, 'fire-rays,' 'radiance of fire.'
⁵⁰ pāñśu-jāl, 'ash-net,' 'a collection of ashes.' ⁵¹ bhaṇ-e, poetical
 and archaic for bal-e, 'says.' It is a convention in old Bengali verse,
 that the poet at intervals—especially at the end of a stanza or other
 period—asserts his own personality by interposing some comment of his
 own, or by merely saying 'so sings Kāśī-rām,' etc.

§ LXXX. PHULLARĀ'S INTERVIEW WITH CAṆḌI.
CAṆḌĪR SAHIT PHULLARĀR SĀKṢĀT.

[The following extract is from the *Caṇḍī* of Mukunda Rām Cakravarti (c. 1560—1620), a poem parts of which Professor E. B. Cowell translated into English verse. (*Journal R. A. S.*, Bengal, New Series, vol. LXXI, Part I, Extra number No. 2, 1902, p. 3.) Phullarā has been to a neighbour's house to borrow rice, and on her return finds a lovely stranger, the goddess Caṇḍī in disguise, in her house. Phullarā is jealous of the goddess's divine charms, and asks her who she is. Caṇḍī, with comic irony, gives a literally accurate account of herself, accurate in every respect, except that she omits to mention her celestial immortality. This extract, like the previous ones, is in the *payār* metre.]

Sakhi-r gṛh-e khud ser kar-iyā udhār,
Sam-bhram-e Phullarā ālā kūriyā-r duār;
Vām bāhu sphuraṅg-e, nācay-e² vām ākhi¹;
Kūriyā-r duār-e dekh-e rākā-candra-mukhī;
Pra-nām kar-iyā, rāmā kar-aye² jījūsā,
'Kon jāti? kār jāyā? kah-a satya bhāṣā.'
Hāsyā-mukhi a-bhayā, hṛday-e ullās,
Phullarā-re a-bhayā kar-en upa-hās.
'Ilāvṛt-e ghar mor; jāti-te Brāhmsnī;
Sīsu-kāl ha-ite āmi bhram-i ekākinī.
Vandya-vainse sthiti mor, bāperā Ghosāl,
Sāt sata gṛh-e vās³; vi-śam jāñjāl
Tumi, go Phullarā, yadi deo anu-mati,
E-i sthān-e katak dīn kar-i ye vasati.'
Etek vākya ha-ila yadi⁴ a-bhayār tuṇḍ-e,

¹ Both good omens in the case of a woman.

for nāc-e, kar-e.

² vās, i.e. vās kar-e, 'make dwelling.'

⁴ yadi

² nāc-aye, kar-aye

Ākās bhāṅg-iyā par-e⁶ Phullarā-r muṇḍ-e.
 Hṛd-e viṣ, mukh-e madhu, jijñās-e Phullarā,
 Dūr ha-ila kṣudhā, tṛṣā, randhan-er tvarā.

[Phullarā's questioning of her goddess visitor is put into *tripadi* metre. I only quote the first three verses, as a sufficient specimen of how this pretty old rhythm runs:]

(1) E-rūp jauvan-e chāi-iyā bhavan-e⁸
 kena ā-ila⁷ para vās⁹?
 Kaha, go sundarī, keua ekeśvari¹⁰
 bhram-ite nāhi tarās¹⁰?

(2) Jin-i'¹¹ nīl giri, tomār kavari,
 maṇḍita mallikā māl-e.
 Vidhi¹² kutūhali su-sthir vijali
 kīvā¹³ ka-ila¹⁴ keś jāl-e.

(3) Kapol maṇḍal, cañcal kuṇḍal,
 vadan vidhu-maṇḍal-e,
 Tava rūp-sīmā ki diba upa-mā?
 nāhi tin-lok tal-e.

here means 'when.' ⁶ *Ākās bhāṅg-iyā par-e*, 'the sky broke and fell on Phullarā's head,' a common expression for indicating consternation. ⁸ *bhavan-e*, locative for accusative, 'leaving home.' ⁷ *ā-ila*, archaio for *ās-ile*, 'came you.' ⁹ *para vās*, in modern Bengali would be *par-er vās*, 'another's home.' ¹⁰ *eka-īśvari*, 'a sole lady,' 'alone.' ¹⁰ *tarās*, poetic license for *trās*, 'fear.' ¹¹ *jīn-i'* = *jīn-iyā*, 'conquering,' 'surpassing.' ¹² *Vidhi*, 'rule,' here used for Fate, by whom our lives are ruled. ¹³ *kī-vā*, 'or,' used in poetry as meaning 'as it were.' (In Assamese, this word has become a noun, so that a lady will talk of her 'odds and ends' as her '*kivā-kivi*.') ¹⁴ *ka-ila* for *kar-ila*.

For ready comparison, I give here Professor Cowell's delightful rendering of these verses :

Glad with the stock of borrowed rice she bore,
 Poor Phullarā reached at length her cottage door,
 When lo ! her left arm throbbed, and throbbed her eye*,
 As she beholds a 'full moon' standing by !
 Surprised, she greets the lady with a bow :
 "What is thy name, and whose fair wife art thou ?"
 Laughed in her heart the goddess as she stood,
 And mocked poor Phullarā in her joyous mood.
 "Of Brāhman caste, Ilavṛt is my home†
 But all alone I love abroad to roam :
 Of honoured race my Lord, none worthier lives :
 But *what* a household his—with *seven* co-wives‡ !
 So, by your leave—your kindly heart I know,
 I've come to make a few days' stay with you !"
 As Phullarā heard the words the stranger said,
 The very skies seemed tumbling on her head !
 Poison was in her heart, though mild her tone :
 No thirst nor hunger now : all thought of cooking gone !

Professor Cowell has omitted the rather prosaic third stanza of the *tripadī* verses on p. 118, but the first two he translates as follows :

"What ! such a youthful bride as you in a strange house
 like mine to stay !
 Tell me, fair lady, how you *dare*, unguarded and alone, to
 stray.

* These are good omens for a woman.

† The division of the world which includes Mt Meru.

‡ This refers to the seven or eight *Śaktis* or personified feminine powers of *Śiva*.

Those glossy curls, like dark blue hills, wreathed with
white jasmine flowers—I swear
Fate wished to prove her power, and fixed the flickering
lightning in thy hair!"

§ LXXXI. Hymn No. XVIII in the English version
of Sir Rabindranath Tagore's *Gītāñjali*. In the first verse
I underline the syllables dwelt on so, as to indicate the
rhythm.

(1) Megh-er par-e megh jam-cche¹,

Ādhār kar-e² ās-e³;

Āmā-y⁴ kena bas-iyā rākh-a

Ekā dvār-er pās-e?

Kāj-er din-e nānā kāj-e

Thāk-i nānā lok-er māj-e;

Āj āmi ye bas-e⁴ āch-i

Tomār-i āśvās-e,

Āmā-y kena bas-iye rākha

Ekā dvār-er pās-o?

(2) Tumi yādī nā dekhā dā-o,

Kar-o āmā-y helā,

Keinan kar-e'² kāṭ-e āmā-r

Eman vādal velā?

Dūr-er pān-e mel-e'⁵ ākhi,

Keval āmi ceye⁶ thāk-i,

Parāṇ⁷ āmā-r kēd-e⁸ herā-y

Dur-anta vātās-e,

Āmā-y kena bas-iye rākha

Ekā dvār-er pās-e?

¹ jam-iyāche.

² kar-iyā.

³ āmā-ke.

⁴ bas-iyā.

⁵ mel-iyā.

⁶ chāh-iyā.

⁷ prāṇ.

⁸ kād-iyā.

⁹ kariya ās-e (§ XXXI), 'comes on slowly.'

§ LXXXII. Hymn No. XXIII from the *Gītāñjali*.

Āji jhaṭ-er rāt-e tomār abhisār,
Parāṇ-sakhā, bandhu he āmā-r.

Ākās kādo hat-ās sama¹,
Nāi yo ghum nayan-e mama,
Duār khul-i', he priyatama,
Cā-i² ye vār-e vār³.

Parāṇ-sakhā, bandhu he āmār!

Bāhir-o kiehū dekh-ite nāhi pā-i
Tomā-r path kothā-y, bhāv-i tā-i.

Su-dūr kon nadī-r pār-o,
Gahau⁴ kon van-er dhār-e,
Gabhīr kon aadhakār-e,

Ha-techa⁵ tumi pār,
Parāṇ-sakhā, bandhu he āmār!

§ LXXXIII. Hymn No. XLVI from the *Gītāñjali*.

Āmā-r milan lāgi tumi

Ās-ca¹ kavē theke!

Tomā-r candra sūrīya tomā-y

Rākh-'be² kothā-y dhek-e'³!

Kata kāl-er sa-kāl sājh-e,
Tomā-r caraṇ-dhvani bāj-e,
Gopan-e dūt hṛday mājh-e
Geche⁴ āmā-y dhek-e'⁵!

¹ hat-ās sama, 'as one hopeless.'

² cā-i = cāh-i.

³ vār-e vār,

'time upon time.'

⁴ gahan = ghana, 'deep,' 'thick.'

⁵ ha-techa =

ha-itecha.

¹ ās-itecha.

² rākh-ibe.

³ dhāk-iyā.

⁴ giyāche.

⁵ dhāk-iyā.

O go path-ik ! āj-ke āmā-r
 Sakal parāṇ vyep-e'⁶,
 Thek-e' thek-e'⁷ haraṣ⁸ yena
 Uṭh-'ce⁹ kēp-e' kēp-e'¹⁰.
 Yena samay es-eche¹¹ āj;
 Phurā'la¹² mor yā ch-ila kāj,
 Vātās ās-e, he Mahā-rāj !
 'Tomā-r gandha mekh-e'¹³.

⁶ *vyūp-iyā*. ⁷ = *thām-iyā thām-iyā*; *mājh-e mājh-e*, 'from time to time.'

⁸ *haraṣ* = *harṣa*, 'thrill,' 'exultation.'

⁹ *uṭh-iyāche*.

¹⁰ *kāmp-iyā kāmp-iyā*, 'trembling.'

¹¹ *ās-iyāche*, 'has come.'

¹² *phurā-ila*, 'is used up.'

¹³ *mekh-e* = *mākh-iyā*, 'smeared with,'

'redolent of.'

TRANSLATIONS OF THE SPECIMEN PIECES OF PROSE AND VERSE

§ LXIV. Once upon a time a dog had bitten a hyena. By degrees the wound of that bite had so increased that the hyena could not stir. Therefore his eating was impeded. One day he was lying, faint with hunger, when a sheep passed in front of him. On seeing him, the hyena said in a very feeble voice, "Brother mine, for some days past I have been lying deprived of the power to move: I am disturbed by hunger; my breast is bursting for thirst. Will you take pity on me and fetch me some water from the channel hard by? I will arrange for getting food." The sheep replied, "I have guessed your intention. If I approach you to give you water, you will break my neck and provide food for yourself!"

§ LXV. A dog had bitten a certain man. He, being in great terror, asked everyone whom he saw before him, "Brother, a dog has bitten me. If you know of any remedy, give it to me." Hearing him say this, some one said, "If you wish to be well, do as I tell you." He replied, "If I can only be well, I am ready to do whatever you say." Then that person said, "Of the wound caused by the dog's bite take the blood, and smearing it on a piece of bread, give it to the dog that bit you. In that case, you will undoubtedly become well." On hearing this the man who was bitten by the dog smiled and said, "Brother, if I go according to this advice of yours, in that case as many dogs as exist in this town will all for greed of bread smeared with blood set to work to bite me!"

§ LXVI. One day in the hot weather some wayfarers at midday became much heated with the sunshine and very fatigued. Seeing a fig-tree hard by, they went under it, and sitting in the cool shade, began to take their ease. In a short while their bodies became cool and their fatigue dissipated. Then they began to indulge in various talk, and one of them looking for a while [at the tree] said, "Look, brethren, this tree is of no use. On it grow neither good flowers,

nor good fruit. What shall I say? It is of no profit to mankind." Hearing this speech, the fig-tree observed, "Man is very ungrateful. At the very time when they are getting benefit by sitting in my shade, they abuse me by saying that I am of no benefit to them!"

§ LXVII.. A poor man was cutting down a tree on a river bank. Of a sudden, his axe, slipping from his hand, fell into the water of the river. Thinking that he had lost the axe for ever, the poor man became much distressed, and began to lament aloud, crying, "Alas! what has happened!" Hearing his lamentation, the presiding deity of the river was filled with much pity, and asked him, "Why are you lamenting so?" When he explained the whole matter, the river god immediately plunged in the water, and coming to him with an axe wrought in gold in his hand, asked him, "Is this your axe?" He replied, "No sir, this is not my axe." Then he again plunged in the water, and with an axe wrought in silver in his hand, appeared before him and asked, "Is *this* your axe?" He replied, "No, sir, this also is not my axe." He again plunged in the water, and taking his iron-wrought axe in his hand, asked him, "Is *this* your axe?" He, seeing his own axe, was extremely delighted, and said, "Yes, sir, this is my axe. I am extremely poor. I had no hope that I should again get my axe. It is only by your kindness that I have got it. You have made me your bought slave for life."

The water god first of all gave his own axe into his hand. Afterwards [he said] "You are without greed, truthful, and devoted to religion. For this reason, I am very pleased with you." So saying, as a reward for his good qualities, having given him the two axes wrought in gold and silver, he disappeared. That poor fellow, being speechless, stood for some time in that place. Thereafter, going home, he gave a particular account of all this occurrence to his neighbours. On hearing this, they were all astonished.

On learning this extraordinary occurrence, one person conceived violent greed. Next day at dawn, taking an axe in hand, and appearing on the river bank, he made one or two cuts at the stem of a tree, and then making pretence as if the axe had slipped from his hand, he threw the axe into the water, and began crying in a loud voice, "Alas! what has happened!" The water god appearing before him, asked him the cause of his lamentation. He, telling the

whole story, began to display much grief and sorrow. The water god plunging in the water as before, and appearing before him with an axe wrought in gold, asked him, "How now, is this your axe?" Seeing the golden axe, the greedy fellow, saying "This is my axe," eagerly advanced to seize it. Seeing him so greedy and untruthful, the water god became very displeased, and said: "Thou art very greedy, very ungentle, and untruthful. Thou art not a fitting object to receive this axe." Having thus scolded him, the water god throw the golden axe in the water and disappeared. He was dumbfounded, and sitting on the river bank with his hand to his cheek began thinking. Then, saying, "As was my conduct, so have I received fitting result from it," he departed with a dejected mind.

§ LXVIII. An old woman's eyes had become very dim, and so she could not see anything. Hard by was a famous physician. The old woman went to him and said: "Learned sir, disease has befallen my eyes. I cannot see anything. Make my eyes well. I will give you a conspicuous reward. But if you cannot make them well, you shall get nothing."

The physician agreed to the old woman's proposal, and next day appeared at her abode. Seeing the house full of various sorts of articles, the physician's greed was aroused. He determined that he would come every day and each day carry off something. For this reason, instead of supplying such remedies as would bring about a speedy cure, he spent several days in making confusion. Afterwards, when he had carried off all her possessions one by one, he began to give her medicine according to rule. In a very few days the old woman's eyes were as faultless as before. And then she saw that of all the things that had been in her house, not one was left. She learned by enquiry that the physician had carried them all off, one by one.

One day the physician said to the old woman, "By my treatment there has come a cure of your disease. You told me that you would give me on being healed of your malady. Now please satisfy me by giving the promised payment and let me depart."

The old woman had been much vexed by the physician's conduct, and so she made no answer.

The physician, not getting his reward in spite of repeated requests,

made a complaint in court in the name of the old women, who appeared before the judges, and not calling the physician a thief in plain words, said cunningly [as follows]: "What the physician says is true enough. I made an arrangement that if my eyes became as before and no fault remained, then I would give him a reward. He asserts that my eyes are now free from fault. But from the way I see, therein [it seems] my eyes even now are not become perfect. Because when the defect in my eyes had not happened, I used to see all the various things that were in my house. Subsequently, when the defect occurred, I was not able to see them. Nor am I able to see them even now. From this I do not infer that my eyes have been made well by his art. And now do ye do what seems rightful in your judgment."

The judges, being able to understand the inner sense of the old woman's rejoinder, gave her permission [to depart], and giving him a suitable admonition, bade the physician depart from the court of justice.

§ LXIX. A dog used to remain lying in the manger of some horses. When the horses went to eat, he used to make a terrific howling, and used to drive them away by making as though to bite them. One day a horse said, "Look, how ill-disposed is this miserable cur! He will remain lying on [our] victuals. He will not eat himself and will not suffer those to eat who should keep alive by eating that food."

§ LXX. A Brāhmap dwelt in a village. He had a wife and a son. One day at night the Brāhmap was lying down [to sleep] with his family, when he chanced to see that a bit of string was dangling from the rafters. The Brāhmap turned on his side, and strove to go to sleep, but sleep did not come. Then the string came again under his field of vision. This time it seemed a little longer than before. The Brāhmap thought "The mice are trying to throw down the piece of string [by nibbling it]." Within a brief space of time, the string became a snake. The Brāhmap was about to call his wife, but before [he could do] this the snake came down and bit his wife and son. Seeing this, the Brāhmap was frightened and astonished. His wife and son departed this life immediately. The

snake too went out through a chink in the room-door. The Brāhman proceeded after the snake. When dawn came, the snake assuming the form of a tiger, took the life of a ploughman, and a little after, becoming a hulk, destroyed a boy. The Brāhman still followed after him. Very soon after, the hulk assumed the aspect of an old man. Then the Brāhman, falling at his feet, asked to be made acquainted with him. At first the old man refused to acquaint him with his attributes, but seeing the Brāhman's importunity, said, "I am *Karma-Sūtra* [the continuous thread of actions]; that is to say, I take people's lives in the fashion in which it is written in their fates that they shall die." The Brāhman enquired: "Could you tell me how I shall die?" The old man said, "Fool, that is not to be said." But the Brāhman would not by any means release his feet, so of necessity the old man said: "A crocodile will slay you in the Ganges."

The Brāhman, on hearing this saying, instead of returning home, began to go in an eastward direction, that is, to the country where there is no Ganges! After travelling some days, he left the dominions of one king and entered those of a second king, and took up his abode there in a homestead. No offspring had come to the ruler of the land to which the Brāhman had come. Hearing this, he went to the king and made this representation. "Your majesty, I know an auspicious rite, on performing which you will have offspring." The king besought the Brāhman to perform this rite, and on his doing so, a son was born to the king within a year.

The king kept the Brāhman in his own home, and when the king's son was big, he appointed the Brāhman to the task of instructing him. The king's son having by degrees finished his literary education, was to go on his travels, and the king told the Brāhman to go with him. The Brāhman said, "I can go to all places, (but) to Ganges-bank I will not go." On the king asking the reason, the Brāhman gave a description of his personal circumstances. The king laughed, "Very well, you will not have to go to the Ganges bank." After having travelled to various places in the Brāhman's company the king's son expressed his intention of going to the bank of the Ganges. The Brāhman refused to accompany him; but the king's son said, "The crocodile will not carry you off from the road, so what fear is there in going?" The Brāhman perforce consented.

At the time of the [auspicious] conjunction, the king's son was to go to bathe in the Ganges, and so he expressed a wish that the Brāhman should go with him, and said, "You can stay on the bank and dictate the formula [to be recited]. What fear is there in that?" In spite of his reluctance, the Brāhman had to go. On seeing that thousands and thousands of people were bathing on the Ganges bank his courage revived. The king's son descended into the water to bathe, and the Brāhman, standing on the bank, dictated the formula. But the king's son, not being able to hear on account of the clamour of the crowd, said, "My people will stand surrounding you on all four sides. Do you standing in the midst dictate the *mantras*." Hardly had he spoken when the people of the king's son surrounded him, and the Brāhman going into the place thus surrounded, began to recite the formula. When the *mantra* was finished, the king's son said to the Brāhman, "Sir, I am that Karmma-sūtra!" As he spoke the words, he assumed the shape of a crocodile, and seizing the Brāhman, departed with a leap into deep water.

§ LXXI. Vidhu Bhūṣaṇ called to Śyāmā. Śyāmā, at other times, would give three answers to a single summons! But to-day she came slowly without saying a word. Her eyes were red (with weeping), her face was downcast.

Vidhu Bhūṣaṇ said, "We have reflected and have come to the decision that it is not right that you should suffer trouble by staying with us any longer. Far from getting wages, you do not even get food to eat twice a day. So do you go to some other place. If God bring such a day, then come back to us."

Vidhu Bhūṣaṇ could utter no more words: his emotion strangled him. He began to shed tears with downcast face.

Śyāmā too wept as she said: "What? have I asked for wages? Or have I come to you in order to get wages? What need have I of money? Whatever you may say to me, I cannot exist after leaving Gopāl. If I be a load and a burden, I will not take my meals here with you, but do not ask me to stay away from Gopāl."

Vidhu said, "Śyāmā, do not weep. Be calm. Consider well what I am saying. Staying with us and starvation are one and the same thing. It is true that you cannot exist without seeing Gopāl. But

if you go to some other home, you will find children there. And when your mind settles down there, you will not want to go anywhere else."

"Children I shall find, true; but I shall not anywhere find any like this one of mine." So saying, Śyāmā fell to blubbering aloud.

Vidhu cried, "Śyāmā, be quiet, be quiet!"

Śyāmā explained, "I used to have a child of my own like Gopāl. From love of him I too called my child Gopāl (after Kṛṣṇa the *go-pāla*, 'the cowherd'). If I stay here, I forget that my own Gopāl has gone. I will not go anywhere from here!"

Vidhu Bhūṣaṇ cast a tearful glance in the direction of Saralā and asked, "What remedy is there for this?"

Saralā sat with downcast face and began to weep.

Śyāmā said, "I have got a little money. I had intended to bequeath it to Gopāl. But if you will listen to my words, I have a piece of advice for you." (Addressing Vidhu): "Do you try to get employment in some *gāṭhā* troupe. You will certainly get it, there is no doubt of that. And meanwhile let us (women) stay at home and manage on that money (of mine). And if afterwards things prosper, give me back my money. If you do, it will still be Gopāl's."

§ LXXII. This is a matter of ever so long ago! Satyendra Caudhuri was the son of a landowner. He had gone home after passing his B.A. examination. His mother said, "The girl is a perfect Lakṣmī, a household goddess. My son, listen to my words. Just go and look at her once."

But Satyendra shook his head and said, "No, mother, I cannot by any means do it at present. If I do, I shall not be able to pass."

"Why should not you be able? My daughter-in-law will stay with me. You shall do your reading in Calcutta. I cannot guess what obstacle there would be to your studies, Satu!"

"No, mother, that will be very inconvenient. I have no time at present." And so on, and so forth. So saying, Satya was going out. His mother said, "Do not go. Stay a moment. I have something else to say." Stopping a moment, she added, "I have given my word, my child. Will you not preserve your old mother's honour?"

Satya turned round and stood, much annoyed. "Why did you give your word without asking me?"

On hearing her boy's words, the mother felt an inward pang. She said, "That was a fault, I admit. Still you will have to preserve your mother's reputation. Listen, my Satya; do consent!" "Very well. I will tell you later." So saying, Satya went out. His mother stood a long time in silence. This was her one and only child. Seven or eight years ago, her husband had died. Since then the widow, with the help of the factor and bailiffs had governed a great landed property. Her son lived in Calcutta, and studied at College. He had no occasion to take any interest in the property. But his mother had made up her mind, that when the boy had passed his pleadership examination, she would give him in marriage, and putting the whole responsibility of the estate and worldly affairs on the bride and bridegroom, would herself be free from all care. Having previously started her son in family life, she would not be an impediment to his higher studies. But things had turned out differently. So far there had been no hospitalities in the homestead since her husband's death. That day, in fulfilment of a religious vow, she had issued invitations to the whole village, and the poor widow of the late Atul Mukherji had come with her eleven year daughter to comply with the invitation. She had felt a strong attraction towards this girl. Not only was the child a perfect little beauty; she had also ascertained in a few minutes' conversation that, even at her tender age, the girl was a paragon of womanly virtues.

So his mother said to herself, "Let me just show the girl to him, and then it shall be seen how he can disapprove of her."

Next day, when in the afternoon Satya entered his mother's room for the usual light meal, he stood as one transfixed. Right in front of where he was wont to sit to eat, they had seated a heavenly Lakshmi adorned with diamonds and other jewels.

His mother entered the room, and said, "Sit down and eat!"

Satya's trance broke. He said hurriedly. "Why here? Give me my food somewhere else."

His mother smiled shily. "Since you are really and truly not going to marry, why are you shy about sitting down before a slip of a girl like this?"

"I am not shy of anyone!" So saying, and screwing up his face like that of an owl (in daylight), he plumped himself down in the seat before her. His mother departed. After hastily absorbing food for a couple of minutes, he got up and went away.

Entering the outer apartment, he found that meanwhile his boon-companions had assembled, and that the cloth was spread for playing at dice. He immediately raised strong objection, saying, "I cannot sit down with you anyhow: I have got a bad headache." So saying he moved himself to one corner of the room and putting a pillow under his head, lay down and closed his eyes. His friends were inwardly somewhat surprised, and, for want of sufficient partners, gave up the game of dice, and prepared to play chess. Up to evening, many games were played, there was much excited talk, but Satya never rose once, never once asked, "who has lost, who has won?" And all this was annoying to him.

When his friends departed, he entered the homestead, and was going straight to his chamber, when his mother, from the verandah of the store-house, asked him, "In the midst of all this are you going to bed?"

"Not going to bed; I am going to study. Studying for the M.A. degree is not an easy business. It will not do to waste time!"

So saying, he made a mysterious gesture, and went upstairs with a great stamping of feet. Half an hour elapsed, and he had not read a line. On the table was his book open. Leaning back in his chair with his face upwards, he was (apparently) considering the roof-beams. On a sudden his meditations were interrupted. Pricking his ears, he heard a jingle-jangle (of ornaments). Another moment (and there it was again) *jhum, jhum*. Satya sat upright, and saw that the girl, decked from head to foot with jewels like a Lakshmi, had approached him and was standing there. Satya gazed at her fixedly. The girl said in a soft voice, "Mother has sent me to ask your decision." After a moment's silence, Satya asked, "Whose mother?" The girl replied, "My mother." Satya at once tried to find a reply but failed. Presently he said, "If she asks my mother, she can find out." The girl was going away, when Satya blurted out the question, "What is your name?" "My name is Rādhārāṇī," she said, as she moved off.

§ LXXIII. Bhavānanda suddenly assumed a different aspect. He was no longer the devotee, steadfast of look and firm of purpose. He had no longer the heroic aspect of the trained man of war, of the leader of soldiers and breaker of heads. He no longer looked as he did but now, when he was haughtily reproaching Mahendra. It was as though, in beholding the loveliness of the meadows, groves, hills, rivers of the moonlit peaceful world about him, some especial exultation had filled his heart, like an ocean smiling in response to the rising moon. Bhavānanda became smiling of face, talkative, desirous of conversing. He was very eager to be discussing. He made many attempts to enter into conversation, but Mahendra refused to talk. Then Bhavānanda, giving up the attempt, began to sing from memory:

We worship the Mother,
Well-watered, fruitful, cooled by the Western breeze,
Green with crops, the Mother!

Mahendra was somewhat surprised to hear this chant. He could make no sense of it. What was this well-watered, fruitful Mother, cooled by the Western breeze and green with harvest? He asked, "Who is the Mother?" And Bhavānanda, for sole answer, went on singing:

Oh night, thrilled with silver moonlight,
Oh Mother, sweet with flowers and lovely with groves of trees,
Oh laughing Mother, oh Mother sweet of speech,
Giver of joy and rich in boons, Mother!

Mahendra objected: "But this is a country, not a mother."

Bhavānanda replied: "We acknowledge no other mother. The mother-land of our birth is preferable to heaven [as the Sanskrit phrase has it]. We assert that the land of our birth is our Mother. We have no mother, no father, no brother, no friend, no wife, no son, no house nor home. For us there is only that (land), well-watered, fruitful, cooled by the Western breeze, green with harvest."

So Mahendra understood and said: "Then go on singing." And Bhavānanda sang:

We worship the Mother;
In the threat of the confused shouts of seventy millions of throats,
In the sharp swords held by twice seventy millions of hands,
Who says, Mother, that thou art powerless?

We worship Her who assumes great strength, the expeller,
The subduer of the enemy forces, our Mother!

Thou art knowledge, thou art virtue,

Thou our soul and thou our mind,

Thine is the life in our bodies.

Thou, Mother, art strength in our arms,

Thou, Mother, art devotion in our hearts,

Let us raise images to Thee only

In temple after temple!

Thou art Durgā, grasping her ten weapons,

Thou art the Lotus-goddess rejoicing in lotus-beds,

Giving us speech and intelligence,

To Thee we bow.

We bow to our Mother of the lotus, pure, unrivalled,

Well-watered, fruitful Mother.

To the Mother we bow!

Verdant, innocent, sweet-smiling, bejewelled,

Our supporter and our foodgiver, Mother!

Mahendra noticed that as the brigand sang, his eyes filled with tears. Mahendra then, with some astonishment, asked, "And who may you be?"

Bhavananda said: "We are the Children."

M. "What Children? Whose Children?"

B. "The Children of the Mother!"

M. "Very good. But do the Children do reverence to their Mother by thieving and rapine? What sort of filial devotion is that?"

B. "We do not practise thieving or robbery."

M. "Why, just now you robbed a cart!"

B. "Is that what you call robbery? Whose money did we loot?"

M. "Why, the king's money!"

B. "The king's! And what title has he to the money he will exact?"

M. "It is his royal share."

B. "And is he a king who does not cherish his kingdom?"

M. "It seems to me that one of these days you people will go flying from the mouths of the sepoy's cannon."

B. "We have faced many sepoy rogues. We faced them today."

M. "You have not faced them properly yet. One of these days you will do so."

B. "And supposing we do! We can die but once!"

M. "And what is the use of wilfully affronting death?"

B. "Mahendra Singh, I had some idea that you were a man who is a man, but now I see you are just what they all are! Simply gluttons for good food! Look you, the snake crawle belly to earth. I know no meaner creature that lives. But if you tread on the snake's neck, up starts its hood! Will nothing destroy your patient sufferance? Look at all the laude about us, look at Magadha; Mithilā, Benares, Conjevaram, Delhi, Kashmir—which of these is in such evil case (as ours)? In which of these countries do men for lack of food devour grass, and thorn-plants, and the earth of ant-heaps, and the creepere of the forest? In what land do men eat dogs and jackale and human corpses? In what land have men no security when they put their money in their chest, their wives and daughters at home, their children in the wombs of their women? These fellows tear open our women to destroy their unborn babes. In all countries the rider has some relation with the task of protecting his subjects. Who protects us? Our religion is gone, our caste is gone, our honour is violated, our descent ruined, and now our very lives are at stake. If we do not drive out these drunken shaven-polls (these Muhammadans), shall the Hinduism of us Hindus subsist any longer?"

§ LXXIV. No one had any doubt whatever that this time Ramcā would pass his law examination. The Minerva of the Calcutta University, opening her golden lotus-buds one by one had given him, one by one, her medals, nor had scholarships ever been lacking to him!

Now that the examination was over, there was a question of his going home. But so far he had shown no great eagerness to pack his boxes. His father wrote him a letter bidding him come home at once. Ramcā wrote in reply that he would return as soon as the result of the examination was out.

Annadā Bāhu's son Yogendra was Ramcā's fellow-student. He lived next door. Annadā Bāhu was a member of the Brāhma Samāj. His daughter Hemmalini had this year gone up for the "First Arts"

examination. And Rameś was wont to go to Annadā Bāhu's house to drink tea—and also at times when there was no tea!

Hemnalini was wont to learn her lessons as she walked on the flat roof of her home, drying her hair after her bath. Rameś too at such times would take his book and sit by the little roof-house of *his* abode. Such a spot is very suitable for quiet reading, yes; but if you reflect a moment, you must admit that there are considerable impediments to study also!

So far, there had been no suggestion of marriage on either side. There was sufficient cause for this on Annadā Bāhu's part. There was a son who had gone to England to get called to the Bar and Annadā Bāhu's thoughts turned to this young man's probable views on the matter.

That day a somewhat heated discussion had arisen at the tea-table. A certain young fellow had failed to pass any examinations to speak of. But it was not the case that on that account his thirst for tea or for other stimulating liquids was less than that of lads who had passed examinations, far from it! And so he too was seen from time to time at Hemnalini's tea-table. He raised the argument that the male intellect is like a sword. Even when it is not sharp, it can do much by sheer force of gravity! The female intellect, on the other hand, is like a pen-knife. No matter how much you sharpen it, no great work can be effected thereby. And so forth, and so on. Hemnalini was quite prepared to treat this swaggering talk with silent indifference. But her brother Yōgendra also adduced arguments in depreciation of women's wits, and then there was no restraining the infatuated Rameś. He rose in high excitement and began to chant the praises of the fair sex. When Rameś, in the excitement aroused by his spirited defence of women's rights had swallowed two more cups of tea than on ordinary occasions, the house-servant put a small note in his hand. On the envelope was his name in his father's handwriting. On reading the note Rameś admitted defeat in mid-battle, and rose to go in manifest disturbance of mind. "My father has arrived from home!" he cried. Hemnalini said quietly to Yōgendra, "Brother, why not go and ask Rameś Bāhu's father to come here. He will find his tea all ready for him!"

Rameś hastily interposed, "No, no, not today! Let us go to him!"

Akṣay was inwardly much pleased at this, and insinuated, "No doubt the old gentleman will object to taking his food here!"

Rameś's father, Vraja-mohan Bāhu, said to him, "You will have to go home by the early train tomorrow."

Rameś scratched his head and asked, "Is there any special reason?"

Vraja-mohan replied, "No, nothing very particular!"

Whereon Rameś gazed expectantly towards his father's face in the hope of learning why there was so great a hurry for his departure. But the old gentleman seemed to see no reason for satisfying this natural curiosity. When Vraja-mohan Bāhu sallied forth in the evening to visit his Calcutta friends and acquaintances, Rameś sat down to write a letter to his parent. When he had written down the ceremonious heading "Śrī-carāṇ-kamaleṣu," his pen refused to go further. All the same, Rameś reflected inwardly, it is not fitting that I should any longer conceal from my father the unspoken tie that binds me to Hemmalini. Whereon he wrote many notes in various fashions—and tore them all up! After his evening meal Vraja-mohan Bāhu went placidly to sleep. Rameś mounted to the flat roof, and gazing towards the adjacent homestead began to pace rapidly up and down like a homeless spirit of the night.

At nine o'clock, Akṣay emerged from Annadā Bāhu's house. At half-past nine the street door was bolted and barred. At ten the light went out in the sitting room, and soon after ten sleep descended on the various chambers of Annadā Bāhu's abode.

Next day, Rameś had to take the early morning train, willy-nilly. Owing to Vraja-mohan Bāhu's prudent precaution no excuse arose for missing the train!

§ LXXV. My statement is this, that I used to work as a gold and silver smith in Burdwan city. The above-mentioned defendant from time to time said to me, "What profit will come to you from working at that trade? Go you to my employers, and work in their hydraulic press; you will be able to earn thirty rupees a month." I believed in this tale of the defendant, and consented to go to Calcutta. He sent me to Calcutta in the company of Lakṣman Dās by the 2.30 a.m. train. When I was on the point of going, [noticing that] I had with me a gold ring (whose value may be twelve rupees) and a wrapper (whose value is six rupees) the defendant said, with

reference to these two articles, "Leave them here. You will there be a newcomer. Where will you bestow them? Some one may take them. Nor is it becoming to go thus [attired] before my employers. Leave them with me. I too shall be going in a day or two, and when I do so, I shall go and give them to you." Putting faith in the defendant's words, I entrusted all these things to him. If he had not spoken thus to me, I would never have left the things with him. When I reached Entally at Calcutta, I discovered that the defendant had sent me by means of such inducements in order to send me as a labourer to the Assam tea-estates, and that he himself had taken my property dishonestly in order to make unlawful gain for himself. Being unwilling to go to Assam, I left Calcutta, and going on foot to Burdwan, I went to the defendant, and spoke to him with a view to the return of my property. After putting me off with promises to return the things, finally, on the first day of Phūlgun, he completed the offence complained of by denying that he had taken my things. The rest I will set forth at the time of taking my deposition. I make my complaint and pray for fair judgment. These.

§ LXXVI. A good beginning presages a happy result of any undertaking. That Bengal will be successful in the raising of the second War Loan this year can be more or less plainly discerned from the first day's collections. When, last Monday, at the end of the meeting in the grounds of Government House for raising the Loan, Lord Ronaldshay, Governor of Bengal, announced that, in sums paid or promised, before 3 p.m. of that day, ninety millions of pounds had been collected, his audience displayed their astonishment by shouts of joy that shook the sky. It was beyond the imagination of many that so huge a sum could be raised on the very first day. As much loan as was collected in three months last year was collected on the single day of the convened meeting.

We have published elsewhere the speech, full of sound arguments, which Lord Ronaldshay delivered in the meeting for raising the loan. We were particularly pleased to hear from the Governor's lips this statement, "Let not those be backward in helping the loan who are poor and incapable of lending money." Those who hereafter will be busy in various parts of Bengal in raising the loan let them not forget the plainly uttered intentions of the Governor, uttered with

the utmost earnestness. There is no room for doubt that the efforts now being made to raise the loan will be for the benefit of the Commone of India. If the loan be collected, India will be saved from the need of paying ninety millions sterling [in taxes] and money to that extent will [ultimately] come from Great Britain to this country.

Lord Ronaldshay remarked quite candidly that Government needs the money to carry on the war. "If you give the loan," he said, "well and good. If not, Government will raise the sum by imposing a tax. By giving taxes for war expenses, what return will the [king's] subjects obtain? But if they subscribe to the loan, they will get back their money with interest."

In this question of the loan the interest of *Sua-deshi* [of Home-Rule] can be detected. Lord Ronaldshay and Bābū Surendranāth Bannerjee have explained this. The greater part of the money which Government is raising by way of loan will be expended in this country, for by this means will the necessary armaments for the Great War be collected. As a result of this in various parts of India there will be a springing up of new industries. This genesis of fresh industries will be the cause of the future prosperity of India.

From the eagerness we have observed on the first day on the part of all classes of dwellers in Bengal to subscribe to the loan we may well hope that in the present year Government will be successful in raising a loan beyond their expectations in this province.

§ LXXVII. (1) Bow in hand, Rāma came to the house. On the way he saw many ill omens with his eye. On the left he saw a snake; on the right a jackal; and Rāma was much agitated in his soul. The night-bird made an ill-omened cry. (He feared) lest Lakṣmaṇ should come, leaving the house empty. Will Lakṣmaṇ have been deceived by the invitation of Mārica, the demon? Having left Sītā alone, shall he have gone elsewhere?

(2) As Rāma feared, so did it befall. As he comes along he sees Lakṣmaṇ on the path before him. On seeing Lakṣmaṇ and feeling dismay in his mind, the jewel of the Raghu race hastily questioned him. "How now, brother, are you coming all alone, leaving Jānaki all alone in her cottage? Why did you disobey my command, O brother? I fear I shall never see Jānaki again!"

(3) In such fashion the two brothers talking, flow as swift as the wind, having no other thoughts. They arrived at the cottage door. They call aloud again and again, saying, "Sītā! Sītā!" They see the cottage empty, Sītā they do not see! Śrī Rāma, the gallant archer, half-fainting, overwhelmed with sicer grief, Śrī Rāma falls fainting from moment to moment. Perpetually comes to his mind the thought of his Sītā's perfections.

(4) And so Rāma makes lament in presence of Lakṣmaṇ. "I cannot forget my Sītā. Ever she awakes in my heart! What shall I do? Where shall I go, my younger brother Lakṣmaṇ? Settle for me where I can go to recover my Sītā. I think my Jānakī, without telling me, has gone away somewhere with some hermit's spouse. There are lovely beds of lotuses in Godavari's stream: is my lotus-faced darling wandering by these?

(5) Has Lakṣmī, the dweller among lotus, found my lotus-faced Sītā and taken her, hiding her in thickets of lotuses? Has the demon Rāhu, maker of eclipse, ever thirsty, greedily swallowed her in mistake for the digits of the moon? Has mother Earth carried off her own fair daughter seeing me fallen from my royal estate? Ah! though in truth I have been deprived of my kingdom, yet was the Lakṣmī of my kingdom with me in my banishment.

(6) Ah! I have lost that Lakṣmī of my kingdom in the forest! The heart's desire of wicked Kekayī is satisfied at last. As the setting moon hides in the ocean, so has Jānakī hidden in some other forest. The fair daughter of Janak was like a golden creeper in the forest. Who has uprooted her?

(7) The sun, maker of day, the moon, lord of night, and all the lighted stars dispel darkness by night and day. But they cannot dispel the darkness that has befallen me! All is darkness in the absence of my only Sītā. I see the whole world, above, below, around, empty in the absence of my Sītā. I know, O forest of Pāñcavati, that thou art a holy place, and for that very reason I made my dwelling here. You have given me the fitting reward for this! To whom hast thou given my incomparable Sītā? Hearken, beasts and birds and deer; hearken, trees and vines! Who has ravished from me my moon-faced Sītā? Ah, wild forest, ah, ye mountains, ah, ye trees of the wild! Tell me of my Sītā, and keep my soul alive!"

§ LXXVIII. Coming to his senses, Rāma said pitifully, "When, leaving my kingdom, I dwelt in the forest, you came to the hut-door, Lakṣmaṇ, in the night-watches, bow in hand, my archer, always watchful. Thou wert then my defender. Today in this demon-city; in this demon-city today I am plunged in the midst of foes into the waters of affliction. And yet, forgetful of me, oh strong of arm, thou takest on the ground thine ease! Who will defend me today, tell me? Rise, I say! When did you ever leave unfulfilled thy brother's command? And yet, if by reason of my ill fate—and ever have the fates been hostile to me—thou hast deserted me, oh dearer than life, tell me, I say, of what offence towards thee is guilty the luckless Jānakī? She weeps day and night in their demon prison remembering Lakṣmaṇ, her husband's brother. How hast thou forgotten, oh brother, how hast thou forgotten her whom thou wast wont to cherish as a mother? Rise, terrible of arm, I am without help lacking thee as is the charioteer whose car lacks a wheel. By thy fall is Hanuman as robbed of vigour, I say, as is the bow robbed of the bow-string. Aṅgada is in grief and sorrow, my friend Sugriva, wise in counsel, is dejected; Vibhīṣaṇ my charioteer, most virtuous of the demon race, is disturbed in mind, and astonished is all this warrior-throng! Arise quickly, my brother, and comfort my weary eyes, brother, by opening thine. But if thou be weary of this endless war, oh archer, come let us return to our forest hermitage. There is no need, dearest one, to rescue my Sītā, the luckless Sītā! There is no need to slay the demon hosts. Where thy mother Sumitrā, yearning for her offspring, weeps on Sarajū's shore, how shall I show my face, oh Lakṣmaṇ, if thou return not with me? What shall I answer when thy mother asketh, "Where, dear Rāma, is the jewel of mine eye, thy younger brother? With what words shall I explain to Urnīlā, thy spouse, and to the dwellers in the women's apartments? Rise, beloved, why today art thou averse from thy brother's outcry, compelled by love for whom thou desertedst the joys of rule and enteredst the forest wild? Ever had thine eye been tearful at my griefs, today am I wot with tears, and yet thou lookest not towards me, dearer than life itself! Ah, kindly night, ever pitiful thou revivest with thy cool dew the flower scorched by the fierce sunshine. Restore life to this fair flower! A reservoir of nectar art thou, nectareous moon! Confer life-giving

nectar, and save my Lakṣmaṇ, save, oh pitiful one, this suppliant son of Raghu!"

§ LXXIX. (1) As Yūdhishthira sits in the midst of the Brāhmaṇ assembly, surrounding him on all four sides are the four heroes [his brothers], seated also are the Brāhmaṇ company, just as Indra [the 'breaker'] shows bravo in the midst of the gods. Hard by, Dr̥ṣṭadyumnā vociferates again and again, "Let him who has the power come and pierce the target. The hero who pierces the target shall obtain the maiden." Hearing [this] Dhanañjaya [a name of Arjuna] becomes restless at heart. He resolves in his mind, "I will pierce the target," and looks [for permission] continually towards Yūdhishthira.

(2) Guessing Arjuna's thoughts, Yūdhishthira speaks by a sign. Getting his order Dhanañjaya rises straightway. Arjuna goes off to the archery ground, and seeing [him do so], the Brāhmaṇs began to ask, "Where are you going, oh Brāhmaṇ, and on what account? For what reason do you rise to leave the assembly?" Said Arjuna, "I go to pierce the target. Be ye all propitious and give me the order" [to go]. Hearing [this] all the Brāhmaṇ assembly laughed. "Falling into greed [they said] the Brāhmaṇ has become mad!"

(3) "The bow whereby great kings have got defeat, Jarāśandha, Śalya, Śālva, Karṇa, Duryodhana, with what impudence does the Brāhmaṇ desire to pierce that very target? The Brāhmaṇ has caused the warrior company to laugh, and the Kṣatriyas will say, 'The greedy Brāhmaṇ! Thus, for this reason does he make their hopes reversed.' The Brāhmaṇ folk have come from very far. All this will be ruined by thy deed! Why dost thou conceive so fond a hope, oh Brāhmaṇ, here?"

(4) Speaking thus and seizing him, they forced him to sit down. On seeing this, the son of Dharma [Yūdhishthira] said to the Brāhmaṇs, "For what reason, oh Brāhmaṇs, do you make prohibition? Each man knows best what is his own capacity. That target which so many kings abandoned hope of piercing, what person shall go to pierce that, unless he possess the power [to do so]? If he fails to pierce it, he will himself obtain shame. So what need is there of all of us to make prohibition?" On hearing Yūdhishthira's words, they all let him go. And then Dhanañjaya approaches the bow.

(5) All the Kṣatriyas laugh and make mockery. "We see the Brāhmaṇa make his attempt with an impossible hope. The tremendous bow which has vanquished Suras and Asuras, with that this mendicant goes to pierce the target!" Some say, "Speak not thus to the Brāhmaṇ; this man, we guess, will be no ordinary person. See, Brāhmaṇs, in form defeating the God of Love, his two eyes [like] lotus leaves touch his ears*. His incomparable body has the splendour of the dark blue lotus. The beauty of his face, shining how brightly, makes a splendour. (6) His neck is a lion's; the crimson *bandhu-jiva* flower is like his lower lip. See his lovely twin eyebrows, and his wide forehead. How delightful is his dignified gait, like the elephant in rut. His twin arms rival the snake [in suppleness] reaching to his knee: his knees are formed (as supple as) an elephant's trunk. His heroism is like the sun hidden by a cloud; like the radiance of fire hidden in a heap of ashes." It seems to me in my mind that this one will pierce the target. What doubt remains herein, says Kāśī-dās [the poet].

§ LXXX. Having borrowed a *ser* of rice in her friend's house, in agitation Phullarā came to the door of her hut. Her left arm trembles and her right eye twitches as she sees at the door of the hut a girl with a full moon face. Making her obeisance the good woman makes enquiry, "What is your caste? Whose wife are you? Tell me a true story." Smiling is the shameless one, with joy at her heart; shameless she makes mock of Phullarā. "In Ilāvṛta is my home; by caste I am a Brāhmaṇ. From childhood I wander all alone. My abode is in a worshipful family; my ancestors were Ghṛṣṇ Brāhmaṇs. Seven co-wives dwell in the house—a terrible confusion! If you, dear Phullarā, give permission, let me for a few days take up my abode here." When so many words had come from the shameless one's mouth, Phullarā questions her, with poison at heart and honey in her mouth. Banished were hunger, thirst, and the hurry to be cooking!

"In such prime of youth, deserting your home why hast thou come to another's dwelling? Tell me, dear lovely one, why in your loneliness have you no fear to be wandering thus? Beating the dark blue hills [in depth of colour] your locks are interwoven with

* i.e. are wide and languishing.

jasmine blossoms, as though amused Fate had made the lightning fixed in your hair ! For the curve of your cheek, and your dancing carriage, and your face perfect in its curves as the moon, for the limits of your beauty what comparisons shall I offer ? There is not one in all the three worlds ! ”

§ LXXXI. (1) Cloud on cloud gathers fast and comes bringing on the darkness ; why do you keep me seated thus alone close by my door ? In the day of business I remain in various businesses in the midst of various people. But today I am seated alone—in the expectation of you !

(2) If you do not give me your vision, if you make a spurning of me, how shall I live through such cruel cloudy weather ? Opening my eyes towards the far distance, I stay only looking, looking and my soul wanders wailing on the heartless wind.

§ LXXXII. Today on this stormy night is thy rendezvous, companion of my soul, oh my friend ! The sky wails as one without hope. No sleep cometh to my eyelids. Opening the door, oh dearest one, I look out again and again, companion of my soul, my friend !

Outside I can see nothing ; where lies thy path, that is what I ponder. On the marge of what deep forest, in the midst of what profound darkness, are you coming ever, companion of my soul, my friend ?

§ LXXXIII. For the sake of meeting me, art thou coming since when ? Thy sun and thy moon shall keep thee concealed—where ? At dawn and dusk of how many ages does thy footfall sound ; secretly thy messenger has gone within my heart calling me to come !

Ah, dear wayfarer ! today, flooding my whole heart, again and again a strange joy has arisen tremulous. As though the time were come today ; as though were finished all my toil. The breeze cometh, Lord and Master, redolent of Thee !

THE BENGALI CHARACTER IN PRINT AND WRITING.

The character in which the Bengali and Assamese languages are written and printed is an ancient and beautiful variety of the Deva-nāgarī character used for writing Sanskrit and some of the modern languages of India, such as Hindi and Marāṭhī.

The initial forms of the vowels (also used when the letters are written separately) are as follows:

Vowels, স্বর-বর্ণ, *svaṛ-varṇa*.

অ, *a*; আ, *ā*; ই, *i*; ঈ, *ī*; উ, *u*; ঊ, *ū*; ঋ, *r*; এ, *e*;
ঐ, *ai*; ও, *o*; ঔ, *au*.

CONSONANTS.

The simple forms (i.e. not compounded with other consonants) are as follows. Note that every consonant, if not followed by some other vowel than *a*, is pronounced with *a*, which is consequently only written as an initial. Thus the words *śatātām nagar*, '(the) hundredth city' would be written in Deva-nāgarī or Bengali character *śttm ngr*, শততম নগর ।

Consonants, ব্যঞ্জন বর্ণ, *vyañjun varṇa*.

ক, *ka*; খ, *kha*; গ, *ga*; ঘ, *gha*; ঙ, *ṅa*¹;
চ, *ca*; ছ, *cha*; জ, *ja*; ঝ, *jha*; ঞ, *ṅa*²;
ট, *ṭa*; ঠ, *ṭha*; ড, *ḍa*; ঢ, *ḍha*; ণ, *ṇa*;
ত, *ta*; থ, *tha*; দ, *da*; ধ, *dha*; ন, *na*;
প, *pa*; ফ, *pha*; ব, *ba*; ভ, *bha*; ম, *ma*;
য়, *ya*; র, *ra*; ল, *la*; ব, *va*;
শ, *śa*; ষ, *ṣa*; স, *sa*; হ, *ha*.

¹ Pronounced *śra* in saying the alphabet.

² Pronounced *īya* in saying the alphabet.

If it is desired that the 'inherent' vowel *a* should not be pronounced, the sign (◌), called *vi-rāma*, 'cessation,' may be written under the consonant. Thus বন is *bala*, 'speak,' hut বন্ is *bal*, 'strength.'

The symbol ◌ (anu-svar) following a vowel, has in Bengali the sound of English *ng* in 'rung,' 'hang,' etc. For instance, স্বতরা◌, 'consequently.' The transliterated symbol is in, as *sutarām*.

The symbol ◌ (candra-vindu, 'moon (and) dot' (transliterated by ◌) nasalises the vowel over which it is written. Thus উচান, *ūcāna*, 'raised up'; ফাঁদ, *phād*, 'a snare.'

The symbol *vi-sargaḥ* (v. pago 5) is written and printed ;; thus দুঃখ, *duḥkha*, 'sorrow'; তপঃপ্রভাব, *tapahprabhāv*, 'virtue of *tapas*,' religious austerity.

Vowels, other than *a*, when written after consonants, assume the following forms. (I take the letter ক, *k*, as an example.)

কা, *kā*; কি, *kī*; কী, *kī*; কু, *ku*; কূ, *kū*; ক্র, *kr*; কে, *ke*;
কৈ, *kai*; কো, *ko*; কৌ, *kau*.

When two or more consonants are pronounced together without any intervening vowel, they are regarded as যুক্তাক্ষর, *yuktākṣar* (*yukta* + *akṣar*) 'joined letters,' or 'compound consonants.' As a rule, the consonants thus compounded are written one under or beside the other with modifications of shape too slight to prevent easy recognition. Thus ক্লেশ, *klesh*, 'pain'; কুকুর, *kukkur*, 'a dog'; লজ্জা, *lajjā*, 'shame'; উচ্ছন্ন, *ucchanna*, 'ruined.'

When *y* is second in combination it takes the form *ś* (called *ya-phalā*; thus, সত্য, *satya*, 'true'; মূল্য, *mūlyā*, 'price.'

The letter *r*, preceding another consonant or consonants, assumes the form (ঁ) and is called *reph*; thus, হর্ষ, *harṣa*, 'joy'; কর্ত্তা, *karttā*, 'a lord'; কর্ম্ম, *karmma*, 'a deed'; বর্ত্তমান, *varttamān*, 'existing.'

Unaspirated 'touch letters' are doubled by preceding *r*, as are *ra*, *bha*, and *ma*. *dha* becomes *ddha*.

The letter *ra*, following another consonant, assumes the form ৳, called *ra-phalā*, as in সূত্র, *sūtra*, 'thread'; শ্রবণ, *śravaṇ*, 'hearing'; প্রবাদ, *pra-vād*, 'a proverb'; প্রকাশ, *prakāś*, 'evident.'

Note the following compounds of *ru-phalā*:

ক্র, *kra*; ত্র, *tra*; ত্ত্র, *tttra*; ত্ত্র, *nttra*; ত্ত্র, *ndtra*; ত্ত্র, *sra*.

The compound *ru* is written ৳ and *rū* becomes ৳.

Similar are ক্র, *bhru*; ক্র, *bhrū*; ক্র, *śrū*; ক্র, *dru*; ক্র, *drū*.

Other modified forms of *u* are

গু, *gu*; সু, *śu*; ন্তু, *ntu*; স্তু, *stu*.

Note also হু, *hu*; হ্র, *hr*; and ৳ for ত্ত = *t*.

The following compounds of nasals should be noted:

(ঙ, *ṅa*) ঙ্গ, *ṅka*; ঙ্খ, *ṅkha*; ঙ্গ, *ṅga*; ঙ্গ, *ṅgha*.

(ঞ, *ñu*) ঞ্গ, *ñca*; ঞ্খ, *ñcha*; ঞ্গ, *ñja*; ঞ্গ, *ñjha*.

(ণ, *ṇa*) ণ্গ, *ṇa*; ণ্খ, *ṇha*; ণ্গ, *ṇda*; ণ্গ, *ṇdha*; ণ্গ, *ṇna*.

(ন, *na*) ন্ত, *nta*; ন্ত্খ, *ntha*; ন্ত্গ, *nda*; ন্ত্খ, *ndha*; ন্ত্গ, *nnā*; ন্ত্খ, *nva*.

(ম, *ma*) ম্প, *mpa*; ম্প্খ, *mpa*; ম্প্গ, *mba*; ম্প্খ, *mbha*; ম্প্গ, *mna*;

ম্প্খ, *mma*.

The following compounds of sibilants should be noted :

(শ, ষ) শ্চ, *śca*; শ্ছ, *ścha*; শ্ণ, *śṇa*.

(য, ষ) য্চ, *śka*; য্ছ, *śṭa*; য্ছ, *śpha*; য্ণ, *śṇa*; য়, *śpa*; য়, *śva*.

(জ, ষ) জ্চ, *śka*; জ্ছ, *śkha*; জ্ছ, *śṭa*; জ্ছ, *śṭta*; জ্ণ, *śṇa*;
জ্ফ, *śpha*; জ়, *śma*; জ়, *śna*.

The following double letters may be puzzling at first sight:

ক, *kka*; ক্, *cca*; ক্ছ, *ccha*; ক্জ্, *jja*; ক্ভে, *tta*; ক্ভ, *tta*; ক্খ, *ttha*;
দ, *dda*; দ্ধ, *ddha*; ম্, *mma*; ব, *vva*; ব্ভ, *bbha*.

The following are common compounds :

ক্, *kṣa*; ক্, *kta*; ক্, *gdha*; ক্, *jña*; ক্, *bda*; ক্, *bdha*;
ক্, *hna*; ক্, *tma*; ক্, *dma*; ক্, *dbha*; ক্, *hmu*; ক্, *hya*;
ক্, *nma*; ক্, *dva*; ক্, *bja*; ক্, *tva*; ক্, *ttva*; ক্, *hva*.

This printed character can be written rapidly as a current script. In order to show the nature of this script, I give below (1) in print and (2) in transliteration part of a letter on the subject of metre written to me by the poet Sir Rabindranath Tagore. (I should perhaps say that Sir Rabindranath's handwriting is more legible than the average Bengali's script.) I also give in facsimile a few lines of the letter.

[illegible]

Facsimile of a specimen of the handwriting of the poet Rabindranath Tagore.

ও
০

শিলাইদহ

নদিয়া

৩ই ফাল্গুন, ১৩২০

Silārdaha

Nadiyā

6i Phālguṇ, 1320.

প্রিয়বরেষু

priya-vareṣu,

আপনি যখন আমাকে ইংরেজিতে পত্র লেখেন, তখন
āpani yakhan āmāko Inirejite patra lekhen, takhan

আমার কর্তব্য আপনাকে বাংলা ভাষায় তাহার উত্তর দেওয়া,
āmār karttavya āpanāke Vāihlā bhāṣāy tāhār uttar deoyā,

নহিলে ঠিক পাঠটা জবাব হয় না। আপনার দেশে আমার
nahile thik pāṭṭā jabāb hay nā. āpanār deśe āmār

যত বন্ধু আছেন সকলকেই আমার ইংরেজিতে চিঠিপত্র
yata bandhu āchen sakal-ke-i āmār Inirejite ciṭhi-patra

লিখিতে হয়। ভাষাগুণে একটি লোক পাইয়াছি যাহার
likhite hay. bhāgya-guṇe ek-ṭi lok pāiyāchi yāhār

কাছে আমার আপন ভাষায় মনের কথা খুলিয়া বলিবার
kāche āmār āpan bhāṣāy maner kathā khuliyā balibār

কোন বাধা নাই। এমন সুযোগ হুথা নষ্ট করিব কেন?
kona bādhā nāi. eman su-yog vrthā naṣṭa kariba kena?

ইংরেজি ভাষার কাছে পদে পদে আমি যে কত অপরাধ
Inreji bhāṣār kāche pade pade āmi ye kata aparādh

করিয়া থাকি, তাহার আর সংখ্যা নাই; কলমের মুখে
kariyā thāki, tāhār ār saṅkhyā nāi; kalamer mukhe

আপনাদের ব্যাকরণের হৃদয় বিদীর্ণ করিয়া দিই, কত
 āpanāder vyākaraṇer hṛday vi-dīrṇa kariyā dii, kata
 অব্যয়ের অস্থায় অপব্যয় করি, কত article কে বিনাদোষে
 avyayer a-nyāy apa-vyay kari, kata article-ke vinā-doṣe
 বর্জন করি এবং বিনা কারণে গ্রহণ করিয়া থাকি । এ
 varijan kari evaiṇ vinā kāraṇe grahaṇ kariyā thāki. e

সত্ত্বেও আপনাদের ইংরেজি ভাষা সরস্বতী তাঁহার এই
 sattve-o āpanāder Iṅgreji bhāṣā Sarasvatī tāhār e-i

অধম সেবকটিকে যে এত দয়া করিলেন তাহা স্মরণ করিয়া
 adham sevak-ṭi-ke ye eta dayā karilen tāhā smaraṇ kariyā
 আমি বিস্মিত হইতেছি । শ্বেতদ্বীপের শ্বেতভূজা ভারতীকে
 āmi vi-smita haitechi. Sveta-dvīper śveta-bhujā Bhārati-ke

যখন আমার কাব্যপুষ্প দিয়া পূজা করিয়াছি, তখন
 yakhan āmār kāvya-puṣpa diyā pūjā kariyāchi, takhan
 তাহা আমি আমার সাধ্যমত যত্নপূর্বক চয়ন করিয়াছি
 tāhā āmi āmār sādhyā-mat yatna-pūrvvak cayan kariyāchi
 এবং তাঁহার প্রসাদও পাইয়াছি কিন্তু আমার এই শুষ্ক
 evaiṇ tāhār prasād-o pāiyāchi kintu āmār e-i śuṣka

পত্রগুলা যখন তাঁহার গায়ে গিয়া পড়ে তখন স্পষ্টই
 patra-gulā yakhan tāhār gāye giyā pare takhan spaṣṭ-i
 দেখিতে পাই তাঁহার মুখ অপ্রসন্ন হইয়া উঠে । অতএব
 dekhite pāi tāhār mukh a-prasanna haiyā uṭhe. atae

যেখানে সম্ভব সেখানে এ অপরাধ আর বাড়াইব না,
 ye-khāne sambhav se-khāne e aparādḥ ār bāḍāiba nā,

পত্র আপনাকে বাৎসর্য্যে লিখিব ।
 patra āpanā-ke Vāṁśrā-te-i likhiba.

ছন্দ সম্বন্ধে আপনি যে আলোচনা করিতেছেন, আমি বড়
 chanda sam-bandhe āpani ye ālocanā karitechen, āmi bāṭa
 আনন্দ পাইয়াছি। বাণীনা ছন্দ সম্বন্ধে আজ পর্য্যন্ত
 ānanda pāiyāchi. Vāṇīnā chanda sam-bandhe āj parīyanta
 কোন বাঙ্গালী কোন কথা কহে নাই। আমার ইচ্ছা ছিল
 kona Bāṅgālī kona kathā kahc nāi. āmār icchā chila
 কিছু লিখিব, কিন্তু আমার কলম অলস হইয়া আসিয়াছে,
 kichu likhiba, kintu āmār kalam alas haiyā āsiyāche :

এখন সে আর নিজের বেগে চলে না, তাহাকে ঠেলিয়া চালাইতে
 ekhan se ar nijer vege cale nā, tāhāke ṭheliyā cālāite
 হয়। মোটর গাড়ির কল যখন বিকল হয়, তখন তাহাকে
 hay. moṭar gāṛir kāl yakhan vi-kal hay, takhan tāhāke
 ঠেলা গাড়ি করা সহজ নহে, তখন তাহাকে বিশ্রাম করিতে
 ṭholā gāṛi karā sahaj nahe, takhan tāhāke vi-śrām karite
 দেওয়াই ভাল।
 deoyā-i bhāla.

আপনি বলিয়াছেন আমাদের উচ্চারণের ঝোঁকটা আরম্ভে পড়ে;
 āpani baliyāchen āmāder uccāraṇer jhōk-ṭā ārambhe paṛe;
 ইহা আমি অনেক দিন পূর্বে লক্ষ্য করিয়াছি। ইংরেজীতে
 ihā āmi anek din pūrve lakṣya kariyāchi. Ingrejī-te
 প্রত্যেক শব্দেরই একটি নিজস্ব ঝোঁক আছে; সেই বিচিত্র
 pratyek śabder-i ek-ṭi nijasva jhōk āche; se-i vi-citra
 ঝোঁকগুলিকে নিপুণভাবে ব্যবহার করা দ্বারাষ্ট আপনাদের
 jhōk-guṇi-ke nipuṇ-bhāve vyavahār karā dvārā-i āpanāder
 ছন্দ সম্বন্ধে যথারিত হইয়া উঠে। সংস্কৃত ভাষায়
 chanda saṅgite mukharita haiyā uṭhe. Sanskr̥ta bhāṣāy

ঝোক নাই কিন্তু দীর্ঘ হ্রস্ব স্বর ও যুক্ত স্বর্ণন বর্ণের
 jhōk nāi, kintu dirgha hrasva svar o yukta vyañjan varṇer
 মাত্রা বৈচিত্র্য আছে তাহাতে সংস্কৃত ছন্দ ঢেউ
 mātrā vaicitrya āche. tāhāte Sanskr̥ta chanda dhen
 খেলাইয়া উঠে; যথা
 khelāiyā uṭhe; yathā—

অস্বস্তর স্থাং দিশি দেবতাস্তা

উক্ত বাক্যের যেখানে যেখানে যুক্ত স্বর্ণনবর্ণ বা
 ukta vākyer ye-khāne ye-khāne yuktā vyañjan-varṇa vā
 দীর্ঘস্বর আছে সেখানেই ধ্বনি গিয়া বাধা পায়, সেই
 dirgha-svar āche, se-khāne-i dhvani giyā bādhā pāy, se-i
 বাধার আঘাতে হিল্লোলিত হইয়া উঠে।
 bādhār āghāte hillolita haiyā uṭhe.

যে ভাষায় এইরূপ প্রত্যেক শব্দের একটি বিশেষত্ব আছে, সে
 ye bhāṣāy e-i-rūp pratyek śabder ek-ṭi viśeṣatva āche, se
 ভাষার মস্ত একটি সুবিধা এই যে প্রত্যেক শব্দটিই
 bhāṣār masta ek-ṭi su-vidhā e-i ye pratyek śabda-ṭi-i
 নিজেকে জানান দিয়া যায়, কেহই পাশ কাটাইয়া আমাদের
 nije-ke jānān diyā jāy, keha-i pās kāṭāiyā āmāder
 মনোযোগ এড়াইয়া যাইতে পারে না। এই জন্য যখন একটা
 manoyog eṛāiyā jāite pāre nā. e-i janya yākhan ek-ṭa
 বাক্য (sentence) আমাদের উপস্থিত হয় তখন তাহার
 vākya (sentence) āmāder upasthit hay takhan tāhār
 উচ্চনীচতার বৈচিত্র্যবশত একটা সম্পূর্ণ চেহারা দেখিতে
 ucca-nichatār vaicitrya-vaśataek-ṭāsu-spaṣṭa cehārā dekhite

পাওয়া যায় । বাংলার বাক্যের অসুবিধা এই যে একটা কোঁকের
 paoyā jāy. Vānlā vākyer a-suvidhā e-i ye ek-tā jhōker
 টানে একসঙ্গে অনেকগুলি শব্দ অনায়াসে আমাদের কাণের
 tāne ek-saṅge anek-gulā śabda an-āyāse āmāder kāṇer
 উপর দিয়া পিছলিয়া চলিয়া যায় । তাহাদের প্রত্যেকটার সঙ্গে
 upar diyā pichaliyā caliyā jāy. tāhāder pratyek-tār saṅge

স্পষ্ট পরিচয়ের সময় পাওয়া যায় না । ঠিক যেন
 su-spaṣṭa paricayer samay pāoyā jāy nā. thik yēna

আমাদের একান্তবর্ত্তি পরিবারের মত । বাড়ীর কার্জাটিকেই
 āmāder ekāṇnavartṭi parivārer mat. bāḍīr kartṭā-ti-ke-i

স্পষ্ট করিয়া অনুভব করা যায়, কিন্তু তাহার পশ্চাতে তাহার
 spaṣṭa kariyā anu-bhav karā jāy, kintu tāhār paścāte tāhār

কত পোশ্য আছে, তাহারা আছে কি নাই, তাহার হিসাব
 kata poṣya āche, tāhārā āche ki nāi, tāhār hisāb

রাখিবার দরকার হয় না ।

rākhibār darkār hay nā.

এই জন্ত দেখা যায় আমাদের দেশে কথকতা যদিচ
 e-i janya dekhā jāy āmāder deśe kathakatā yadica

জনসাধারণকে শিক্ষা এবং আমোদ দিবার জন্ত তথাপি
 jan-sādhāraṇke śikṣā evaṁ āmod dibār janya tathāpi

কথক মহাশয় ক্রমে ক্রমে তাহার মধ্যে ঘনঘটাঘর
 kathak mahāśay kṣaṇe kṣaṇe tāhār madhye ghaṇa-

সংস্কৃত.....

ghaṭācchanna

Saṁskṛta.....

[illegible]

VOCABULARY

The dictionary order of the Bengali letters is as follows: A, Ā, I, Ī, U, Ū, R, E, AI, O, AU, M, H, K, KH, G, GH, N, C, CH, J, JH, N, T, TH, D, DH, N, T, TH, D, DH, N, P, PH, B, BH, M, Y, R, L, V, Ś, Ṣ, S, H.

(S) after a word means Sanskrit, i.e. a *tatsama*; (B) means a *tabhava*; (H) indicates a Hindostāni word; (P) means Persian and (A) Arabic. Portuguese words are marked as (Port.). English words are indicated in the text where they occur, and are not given in the vocabulary.

The stems of verbs are printed in capital letters; thus: *JĀN*-, 'know.'

amśa (S), part, share
amśu (S), ray, radiance, mote
a-kṛta-jñā (S), not recognising that which is done (*kṛta*), ungrateful
a-gatyā (S), (instrumental case of *a-gati*), resourceless, of necessity
agni (S), fire
agni-amśu (S), rays of fire
agra (S), front, beginning, point, in locative *agr-e* means 'before.'
 In Bengali this becomes *āg-e*
agra-sar (S), going before, advancing
Aṅgada (S), son of Bali, king of the monkeys
aṅgi-kār (S), making acquiescence
aṅguri (B), finger-ring (from Sanskrit *aṅguri*, 'finger')
ata-ev (S), therefore
atah-par (S), thereafter
ati (S), over, beyond, exceedingly, very
ati-lay (S), more, very
ati-lāy-ya (S), excess, superfluity
atita (S) (*ati-ita*), gone by, past
a-tul (S), unequalled, fem. *a-tulī*
a-dṛṣṭa (S), the invisible, fate
ad-bhuta (S) (*ati-bhuta*), transcendent, strange, remarkable
adhik (S), excessive, superfluous, surpassing, more

adhikāṁśa (S) (*adhika-amśa*), greater part
adhi-kār (S), administration, control, domination, property
adhi-ṣṭhātṛi (S), superintendent, guardian
a-dhīr (S), unsteadfast, inconstant, pusillanimous
adhuna (S), now, contemporary
adho-vadan (S), (with) downcast face
adhy-ayun (S) [going to a teacher], study, reading
an-antār (S), having no interval, immediately after
an-icchā (S), unwillingness, *an-icchā-svato-o*, in spite of unwillingness
anu-kūl (S), toward the bank, facing, suitable, agreeable, favourable
anu-kṣaṇ (S), every moment, continually
anu-graha (S), favour, kindness
an-uccārīta (S), unpronounced
anu-ja (S), born after, younger
an-upam (S), incomparable
anu-mati (S), approbation, assent
anu-rodh (S), compliance, gratification
anu-sandhān (S), scrutiny, search after

anu-sār (S), following, conformity;
loc. *anusār-e*, in accordance with
an-ek (S), more than one, various,
many

anek-guṭi (B), many, various
anta (S), border, limit, end
antar (S), inner, other
antar-āy (S), obstacle, interval
antar-hita (S), vanished
andha-kār (S), making blind, dark,
darkness

Anna-dā (S), 'giving food,' the
name of a goddess, also *Anna-*
pārnā; cf. Latin *Anna Perenna*.

Used as a first name of Hindus
anya (S), other, different from
anya-tra (S), elsewhere, on the
other hand

anya-thā (S), the contrary, the re-
verse, contradiction

anya-din (S), another day
anya-rūp (S), other form, or fashion,
or manner

anyānya (S) (*anya-anya*), various,
other

a-nyāyā (S), unlawful, un-
righteous

apa-rādh (S), transgression, guilt,
offence

apa-rādhī (S), guilty, sinful
aparāhna (S) (*apara-ahna*), after-
noon; *a-velā*, afternoon-time

apeksā (S) (*apa-ikṣā*), overlooking
a-bal (S), without force or strength

a-bhadra (S), baneful, mischievous
a-bhay (S) (fem. *a-bhayā*), fearless,
shameless

a-bhāgi (S), luckless, unfortunate
(fem. *a-bhāginī*)

a-bhāv (S), non-existence, absence,
lack

abhi (S), unto, near, against, for
abhi-prāy (S), object, intention,
wish

abhi-yog (S), charge, prosecution
abhi-vy-akta (S), manifested

abhi-sandhi (S), intention, scheme
abhi-sār (S), an attendant, follower

abhy-utthān (S), rising, ascendency
a-maṅgal (S), unpropitious

a-mal (S) (fem. *a-malā*), spotless, pure

ari (S), enemy, adversary; *ari-*
mājhe, in the midst of enemies

Arjun (S), one of the five Pāṇḍav
brothers in the Mahābhārata

arita (S), pained, distressed
artha (S), business, aim, meaning,
gain, property, wealth

arthāt (S), in meaning, that is
alpa (S), small, little, insignificant;

alpa-dine, in a few days
ava-gata (S), understood, known

ava-dhi (S), limit, up to, since
ava-śeṣ (S), residuum, remainder

ava-sanna (S), ended, spent,
waned

ava-sthā (S), state, condition
ava-sthān (S), dwelling, abide

a-vāk (B), speechless
a-vilamba (S), without delay

a-vy-ā-hati (S), release
a-śeṣ (S), ceaseless

āru (S), a tear
āru-jal (S), water of tears

āru-pāt (S), falling of tears, shed-
ding of tears

āru-may (S), tearful
āra (S), a horse. [*B. ghōṛā*]

a-san-tuṣṭa (S), not pleased, dis-
pleased

a-sam-ārtha (S), incapable of
a-sam-bhav (S), improbable

a-sahāy (S), without help
asura (S), evil spirit, demon; (cf.

śura)
a-sthir (S), not firm, unsteady, un-

settled
a-svi-kār (S), un-consenting, not

confessing

ā-in (A), a law, a canon. (*ā-in*
kānun is a common phrase)

ā-ilā (B), poetical for *ās-ilc*,
camest

ā-kār (S), aspect, external appear-
ance

ā-kāś (S), clear space, sky
ākhi (B) (cf. S. *akṣi*), eye

Ākhaṇḍal (S), 'breaker,' name of
Indra

āg, āg-e (B), before; (v. *agra*)

ā-graha (S), pertinacity, favour
āgrahātīṣay (S) (*āgrahn-atīṣay*),
 great pertinacity
ā-caran (S), performance, conduct
ācchā (H) (*acchā*), good, well, very
 well!
ā-cchādita (S) (*ā-chād*), covered
ĀCH- (B), be, exist
āj, *āji* (B), today
ā-jānu (S), as far as the knee
āj-ke (B), poetical (and colloquial)
 for *āj*
ā-jñā (S), order, command
āj (B), eight
ār-kāṣhā (B), cross-beam
āthāi (B), two and a half; *āthāi-sā*,
 the hour of half past two
ātma (S), soul, self; (pronounce
ātā)
ātma-vṛttānta (S), self description,
 own history
ā-dar (S), respect, regard, affection;
ādar-e or *sādar-e* (*sa-ādare*), with
 love
ādī (S), beginning, beginning with;
 i.e. and the rest
ādhār (B), the *tadbhava* form of
andha-kār
ādha (B), *tadbhava* form of *ardha*,
 half
ādha-ghaṇṭā (B), a half hour
ĀN- (B), bring, convey towards
ā-nanda (S), joy
ā-nayn (S), bringing near
ā-nandita (S), delighted
ā-patti (S), occurrence, ('falling
 to'), misfortune, objection
āpn (B), possessive adjective, own
āpant (B), self. Term of respect;
 yourself, your honour
ā-punna (S) (*ā-pad-na*), gotten or
 fallen into (a *pad* or state of)
ā-pād-mastak (S), up to foot and
 head, from head to foot
ā-baddha (S), bound, constrained
ā-bhā (S), lustre, splendour
āmā-r (B), genitive of *āmi*, I
ama-re, poetical for *āmā-ke*
āmā-sabā (B), poetical for *āmarā*
sakā, we all

ār (B), other, and, *ār ek*, another
ā-ranya (S), forest tract
ā-rambha (S), setting about, under-
 taking, beginning
ā-rām (S), enjoyment, pleasure,
 ease; *ā-rām-e*, at ease, easily,
 quickly
ār-o (B), other, also
ā-lay (S), dwelling, house, abode
ālo (B) (*tadbhava* form of *ā-lok*),
 light
ālpān (B), a shawl or wrapper
ā-vāṣyak (S), necessary, inevitable;
 (v. *vaṣ*)
āvār (B) (= *ār-vār*), another time,
 again
ā-vṛta (S), enrounded, covered,
 overspread
āhā (S), hope, expectation
āhātita (S) (*āhāt-nīta*), beyond ex-
 pectation
ācuriyya (S), wonderful, strange,
 prodigious
ā-ivās (S), breathing again, re-
 covery, consolation
ĀS- (B), come, arrive
ās-an (S), sitting, sitting down,
 seat, position
āśal (A) (*āśāl*), capital stock
āsāmi (A), a client, dependant, ac-
 cused
āsār (S), downpour, heavy shower
ās-i (B), poetical for *ās-iyā*, having
 come
āste (H), for *āhiste*, slowly, by de-
 grees
ā-hār (S), taking, taking food, food
āhār-bandha (S), suspension of
 food, food-stopped
āhār-sthān (S), dining-place
ā-hvān (S), calling, invocation
ā-hlād (S), recreation, joy
ā-hlādita (S), rejoiced
āṅgī (S), gesture, sign, signal
icchā (S), wish, desire
iti (S), so, thus, this much; (written
 at end of a letter, etc.)
iti-pūrve (S), before this
iti-mādhye (S), in midst of this,
 herein

ity-ādi (S), beginning with this, etcetera

ithe (B) [= *S. ittham*], herein, *ihā-te*

idur (B), mouse, rat

Ilāvṛta (S), the region containing mount Meru

ihā (B), this

īrat (S), slightly, a little, somewhat;
īrat hārya = *sou-rite*, a smile

uī (B), a white ant, *termes belliosus*

uī-māṣi (B), an ant-hill, earth from an ant-hill

uk-ta (S), spoken, uttered

uk-ti (S), speech, utterance

ucit (S), proper, becoming, suitable

ucca (S), high; *ucca-fikṣā* (S), higher education

uccais (S), high, above, loud;

uccaish-svor, a loud voice

uc-chrāsito (S), exhaled, unfolded, in bloom

UTH- (B), arise, climb (see § XXXI)

Uṛ- (B), fly; (S. *uṛ-*)

uttam (S), highest, supreme, best

uttar (S), 'upper, higher, better, left, northern, last, last word, answer

uttar-vākya (S), speech in answer

ut-tejita (S), excited

ut-thān (S) (*ut-sthān*), arising, rise, resurrection

ut-pāṣita (S), plucked up, uprooted

ut-sāha (S), power, energy, effort, inclination

UD-DHĀR- (B), release, succour

ud-bhav (S), origin, birth, appearance

ud-yata (S), prepared, ready

ud-yam (S), raising, effort, diligence

udhār (B), loan, borrowing (poetical)

uni (B), he

UN-MIL- (B), open (of eyes)

upo-karaṇ (S), accessory, implement, munitions

upa-nita (S), brought, arrived

upa-nā (S), comparison, likeness, simile

upa-ṣukta (S), suitable, fitting

upar (B), over, superior

upa-lakṣa (S), pretence, overlooking

upa-rās (S), fasting

upa-sthit (S), present, at hand

upa-hās (S), laughter, mockery

upāy (S) (*upa-ay*), means, stratagem

upārjjan (S) (*upa-arjjan*), acquisition

Urmilā (S), sister of Sītā and wife of Lakṣmaṇ

ul-lās (S), joy, rejoicing; *ullās-dhvani*, shouts of joy

uhā (B), this; genitive, *uhā-r*

ṛṇ (S), debt, loan

ṛṇ-dān (S), gift of loan

ṛṇ-saṅgraha (S), collection of loan

e, e-i (B), this

ek (S), one (added to a numeral, means 'about')

eka-dā (S), one day, once upon a time

ekā, ekāki (S), alone (scm. *ekākini*)

ekāivari (S), *eka-ivari*, alone

ek-ṣu (B), a little

ek-ṣukarā (B), a bit, a fragment

ek-dṛṣṭe (S), with one look, with fixed gaze

ek-rūp (S), one kind, one sort, a sort

ek-rār (S), one time, once

e-kṣan (S), this time, now

e-khan (B), *tadbhava* of *e-kṣan*

e-khūn (B) (*e-sthān*), this place, here

egūra (B), eleven

ejāhār (A) (*izahār*), declaration, deposition; *ejāhār-kāle*, at time of deposition

e-ta (B), this much, so much; (cf. *ṣu-ta, ta-ta, e-ta, a-ta, ka-ta*)

etad-dvārā (S), by means of this

etek (B) (*eta-ek*), about so much

e-man (B), this like, each

e-r (B) (= *ihār*), of this

e-rūp (S), this way, thus

e-vam (S), used in Bengali for the conjunction 'and'

e-vār (S), this time

e-ve (B), now; (cf. *ta-ve, ka-ve, ga-ve*)

es-a (B) (= *ā-i-sa*, *ās-io*), come

ai (B), that, that one

okālati (A) (*wakālati*), the office of
a *wakil* or pleader

osadh (S), medicine, drug

oh! (B), exclamation, oh!

ka-i (B) (= *ko-thāy*), where

ka-ila (B) (= *kahila*), (he) said

kaṭṭa (S), enclosure, room, armpit

ka-kkana (B), ever, at any time

kati-kāṭh (B), a beam in a roof

kaṇṭha (S), neck, throat, voice

kaṇṭha-katakala-ninād (S), con-
fused cry of throats

kaṇṭha-rodh (S), (with) throat ob-
structed, choked with emotion

ka-ta (B), how much

katak (B) (*kata-ek*), a little

kati-pay (S), some, a few

kath-ū (S), conversation, talk, sub-
ject of talk, a thing, an affair, a
subject

kathū-vūrti (S), conversation

kathopakathan (S) (*kathū-upa-ka-
than*), conversation

kanak-latā (S), gold creeper

kanyā (S), virgin, girl, daughter

kapol (S), cheek

kabari (S), lock of hair

kara (B), less

kamal (S), lotus

kamala-kānan (S), lotus-thicket

kamala-dal (S), lotus-leaf

kamala-dala-vihārini (S), disport-
ing herself on lotus leaves

kamala-mukhi (S), with lotus face

Kamatā (S), a name of the goddess

Lakṣmī

ka-y-ek (B) (*kata-ek*), a few

kar (S), hand, elephant's trunk

kar (S), ray, duty, tax

KAR- (B), make, do

kar-ā (B), done; *karā-y*, on doing

karāla (S), prominent, gaping,
formidable

kar-i (S), elephant (the beast with
the hand)

karī-kar (S), elephant's 'hand' or
trunk

karunā (S), pity; *karuṇā-may*,
pitiful

Karna (S), a hero of the Mahā-
bhārata, king of Bengal

kar-tavya (S), do-able, feasible,
what should be done

kar-mma (S), a deed, an act

Karmma-sūtra (S), the thread of
deeds, the result of good and
evil deeds personified

karuvrottam (S), best of demons
(*karuvra-uttam*)

kalakala (S), confused noise

kalam-kāṣā (B), pen-cutting; *ka-
lam-kātā churi*, penknife

kalā (S), small part, digit (of the
moon)

Kalikātā (B), Calcutta

kalpanā (S), invention, fiction

kalpanātita (S), beyond conception
(-*atita*)

kalyān (S), beautiful, auspicious;

kalyān-kar, bringing good luck

kavi (S), seer, poet

kavi-rāj (S), lit. 'king of poets.'

Has come to mean a physician
in Bengali

ka-ve (B), over, when

kaṣṭa (S), misfortune, trouble

KĀH- (B), say, speak

kāj (B) (cf. S. *kāṣṭya*), work, deed,
business, profit; *kāj-karmma*,
business, affairs

kāch (B), vicinity; *kāch-e*, near

Kāñci (S), Conjeeveram

kāṣā (B), a thorn; (S. *kaṣṭak*)

KĀT- (B), cnt, go by, elapse (of
time)

KĀTĀ- (B), canoe to cut, spend (of
time)

kān (B), ear; (S. *karna*)

kātar (S), timid, despondent, ill

KĀD- (B), weep, lament

kānan (S), wood, thicket

KĀND- (B), weep, lament

kāmaṭ (B), a bite

KĀMARĀ- (B), bite

kār (B) (= *kāhār*), of whom, of what
kāraṇ (S), cause, occasion, because

of
kāru-ke (B) (= *kāhāro-ke*), to any-
 one

kā-re (B), poetical for *kāhā-ke*, to
 whom

kār-īya (S), to be done, duty,
 business

kāl (S), due season, right time,
 appointed time, death. In Ben-
 gali, according to the context,
 'yesterday' or 'tomorrow.' If
 precision is necessary, say *āgāmi*
kalya, 'coming day' or *gatā*
kalya, 'gone day'

Kāfi (S), Benares

Kāfi-Dās (S), the author of the
 Bengali version of the Mahā-
 bhārata ('servant of Benares')

Kāśmīr (S), Cashmere

kāhā-ro (B), anyone's

ki? (B), what? *ki jānya*, for what
 reason?

kichu (B), a little, some

KIN. (B), purchase, buy

kintu (S), but, nevertheless

ki-yat (S), small, a little, some

ki-vā (B), or

kise, *kiser* (B), loc. and gen. of *ki*

kukur or *kukkur* (S), a dog

kufir (S), n bnt; *kufir-dvār*, hut-
 door

kuṭhār (S), a hatchet

kuṭiyā (B), a cottage

kunjal (S), an earring

kutūhal (S), pleasure, delight in,
 curiosity; *kutūhālī*, inquisitive

kumir (B), crocodile

kumbhīr (S), crocodile

kul (S), family, lineage, family
 honour

kulī (Turki), a coolie. The Ben-
 gali word is *majur*

kusum (S), flower, blossom; *kusum-*
ita, blooming

kṛpā (S), pity, compassion

kṛṣ-ak (S), ploughman, cultivator

ke (B), who?

Kekayī (S), or *Katkeyī*, the wicked

wife of king Daśamtha in the

Rāmāyaṇ, who was the means
 of sending Rām and Sītā into
 banishment

kēde = *kād-iyā*; see *KĀD*.

ke-na, *ke-ne* (B), why? cf. *e-na*,
je-na etc.

ken-ā (B), past part. of *KIN*.

kēpe (B) (= *kāmp-iyā*), trembling

ke-man (B), of what kind

keval (S), only, nothing but, mere

keś (S), hair, locks

keha (B), anyone

koṇ (S), angle, corner, intermediate
 point of the compass. These are

N.E. *īṣāṇ-koṇ*, S.E. *agni-koṇ*,

S.W. *Nairṛti-koṇ*, N.W. *vāyu-*

koṇ

kothā (B) (*kon-athā*), where? *kothā-*

y, at what place?

kothāy-kār (B), of what place?

kon (B), which

kona, *kono* (B), any

koṇ (B), a cut, n slash

koṇ (S), angor

kolūhal (S), clamour, outcry, uproar

kausal (S), welfare, skill, cleverness,

prosperity

kram (S), step, progress; *kram-e*

kram-e, by degrees

klānta (S), fatigued, weary

klisṭa (S), tormented, worried

kleś (S), torment, pain, distress

kṣaṇ (S), time

kṣaṇa-kāl (S), a little time

kṣat (S), a hurt, wound; (cf. B.

glū)

kṣatriya (S), ruler, of the military

caste

kṣandhā (S), hunger

khaga-rāj (S), bird-king, the fabled

vulture Garuḍa

khaṭga (S), a sword

khatmat (B), tossing about, agita-

tion; *khatmat KHĀ-*, being itated

KHĀSĀ- (B), be opened, bloom

KHĀ- (B), eat, devour

khāṭa (B), small, short, humble

khāṭṭ (B), erect, pricked up

khān, khāni (B), enclitic particle, need of flat things, broad things, etc.

khābār (B), a light afternoon meal

khāl (B), a canal, water-course

KHŪJ. (B), seek, search

khud (B), rice, paddy

KHUL. (B), open, p.p. *khol-ū*, opened, open

khuri (P), happy, joyful

khe'te (B) (= *khā-ite*), to eat

khelā (S), play, a game

kholā (B), see *KHUL.*

gagan (S), sky

gagan-vidari (S), piercing the sky

Gaṅgā (S), Ganges, the Swift Goer,

daughter of Himāvat

Gaṅgā-snān (S), bathing in Ganges

gacchita (B), entrusted

GAR. (B), mould, fashion

gun (S), counting, calculation,

numeration. Noun of number

added to Sanskrit names of living beings to express plurality

ga-ta (S), gone, departed, past

gati (S), gait, course, way, means

Gadāvari (S), name of a river

gandha (S), fragrance, odour

gabhir (S), deep, dense, inscrutable

gaman (S), a going; (*ā-gaman*, coming)

gariyās (S), honourable, preferable

garva (S), pride

garvita (S), proud; *garvita-*

bhāve, in haughty fashion

gahan (S), thick, impenetrable

gahanā (B), an ornament, jewel, trinket

GĀ. (S), sing, chant

gāch (B), a plant, tree. Also enclitic particle added to things whose

principal dimension is length

gāri (B), a cart, carriage, railway-carriage

gāl (B), cheek

gālī (S), execration, abuse

giri (S), the (heavy) mountain

gīt (S), a song, singing

GŪJ. (B), thrust in, enter

gun (S), bowstring, elemental quality, good quality, merit, virtue; (with numerals, multiple, -fold)

guṇa-grām (S), multitude of virtues

guṇa-may (S) (sem. *guṇa-mayī*), virtuous

guṇa-vān (S) (sem. *guṇa-vatī*), virtuous

guṇa-hīn (S), without bowstring, without good qualities

guru (S), heavy, important, spiritual guide, teacher; *guru-mahāśay*, a

teacher in a village school

guru-tar (S), heavier, more important

gūṭha (S), secret, private

grha (S) (= *B.ghar*), house, premises, family (that which contains);

grha-dvār, house-door

gele (B), absolute participle of *YĀ.*

gelen (B), he went

gol (B), exclamation, 'you!'

go-ear (S) ('cow-pasture'), reach, ken, view, extent

gorā (B), stem, trunk, beginning

gopan (S), secret, hidden

Go-pāl (S), 'the cow-herd,' a name of Kṛṣṇa

gol-māl (B), confusion, tumult, disorder

grām (S), inhabited place, village

grās (S), a swallowing, eclipse

grīṣma (S), summer, hot season;

grīṣma-kāl, summer-season

GHAṬ. (B), happen, befall

ghaṭanū (S), a happening, occurrence

ghaṭ-ikā (S), a pot, a measure of time as originally measured by a

water-clock

ghar (B), house, room, chamber; (v. *grha*)

ghā (B), wound, hurt

ghāt (B), nape of neck

ghās (B), grass, fodder

GHIR. (B), surround

ghi (B) (= *S. ghṛta*), clarified butter

ghum (B), sleep, nap

ghoṣanā (S), proclamation

Ghoṣāl (B), Brāhman family name

cakra (S) (runner), wheel
cakṣu (S), eye
cañcal (S), unsteady, fickle, wavering
catur-dik (S), four points of compass, four sides, all round
catur-parśva (S), all sides
candra (S), 'shining,' the moon
candra-kalā (S), moon-digit
candra-mukhi (S), moon-faced
candroday (S) (*candra-uday*), moon-rise
camak (S), astonishment, surprise
caraṇ (S), foot, foot-step, going
caraṇ-dhvani (S), sound of foot, footfall
CAL- (B), move, move on, advance, walk
calat-śakti (S), power of motion
CĀ- or *CĀH-* (B), look, desire, wish
cā (Chinese), tea
cākar (P), a servant, domestic
cākari (P), service
cā-pān (B), tea-drinking
cā-bāgān (B), tea-garden, tea-estate
cāri-vir (B), four heroes, Yudhis-thira's four brothers as described in the Mahābhārata
cāru (S), agreeable, fair, lovely
CĀLĀ- (B), causal of *CAL-*, cause to move, conduct, lead
CĀH-; see *CĀ-*
cikitsak (S), physician
cikitsā (S), medical science
cikṣā (H), a letter, note
citta (S), observation, thought, mind
CINT- (B), think, ponder
cintā (S), thought, reflection
cintān-vita (S) (*cintā-anu-ita*), absorbed in thought
cira (S), long (of time), of long standing
cira-kāl (S), long time
cira-bhāgya-hin (S), long deprived of good luck
cire (B) (= *cir-iyā*), tearing
cil-koṣṭhā (B), 'hawk-house,' the roof house covering the stairs leading to a flat roof
cit-kār (S), noise, screaming

cup (B), silence
curi (B), theft, stealing
cul (B), hair
CULKĀ- (B), scratch (hair)
cēcā-cēci (B), crying and screaming, excited talk
cetan (S), animate, conscious, perception
ceye (B) (= *chāh-iyā*), looking at, comparing with, compared with, than
ceṣṭā (S), effort, exertion
cok (B) (= S. *cakṣu*), eye
cor (S), thiel
chak (B), chessboard; *pūsār chak*, a board for playing chess
chatra (B), a line (in reading)
chay (B), six
CHĀR- (B), loose, free, give up
CHĀRĀ- (B), free, let loose
chūhū (B), besides, in addition to
chūti (B), breast, bosom
chūd (B), roof, covering
chūyā (S), shade, shadow
CHĪR (B), tear, lacerate
churi (S), knife
chele (B) *chāliyā*, a male child
jaṣṭjāl (B), noise, confusion
jan, (S) creature, man, person; (cf. *genus*)
Janak-duhitā (S), daughter of Janak, i.e. Sītā. Janak was king of Videha, 'he of the plough-banner,' because his daughter Sītā sprang up ready formed from the furrow when he was ploughing the ground and preparing for a sacrifice to obtain offspring
janani (S), producer, mother
JANM- (B), be born
janma- (S), birth
janma-bhūmi (S), land of birth
jan-ya (S), cognate. In Bengali used as an indeclinable, meaning 'for the sake of'
JAM- (B), be squeezed, crowded
jamidār (P. *zamin-dār*), land-holder
jay (S), victory

jayi (S), victorious
Jarāsandha (S), king of Magadha
jal (S), water
jala-da (S), 'water-giver,' a cloud
jala-devatā (S), a water-god
jala-dhar (S), 'water-bearer,' a cloud
jal-kal (B), 'water-mill,' a hydraulic press

JĀG- (B), awake

JĀN- (B), know, be aware; (S. *jñān*)

Jānaki (S), daughter of Janak, i.e. Sītā

JĀNĀ- (B), cause to know, tell, relate

jāt (S), birth, caste, race

jāyū (S), wife, spouse

jāyū (H. *jaggā*), place

jāl (S), net

JĪJÑĀS- (B), ask, enquire

jijñāsū (S), a question

JIT- (B), win, conquer

JIN- (B), defeat, surpass

jini (B) (= *jin-iyā*), having surpassed

jñā (A. *jñā*), goods, things, merchandise

jīva (S), a living thing

jīvan (S), life

jīvan-dāyini (S), conferring life

JUṬ- (B), join, gather together, meet

JURĀ- (B), cool, refresh

jñān (S), knowledge, consciousness, thought

jyotnā (S), moonlight

jyotnā-may (S), consisting of moonlight

jharū (S), water-fall

jhī (B), daughter, servant-girl

JHUL- (B), swing, sway

jhum, jhum-jhum (B), jingling of anklets, etc.

jū, ṭi (B), enclitic particles of definition

ṭākā (B), coin, rupee, money

ṭakatā (B), morsel, piece

śhik- (B), exact, fit

THEKĀ- (B), jostle, obstruct

ḍāk (B), a call, a letter-post

ḌAK- (B), call, summons

ḍakati (B), highway robbery

DHĀK- (B), hide, cover

DHUK- (B), enter, penetrate

ta, to (B), particle, 'then,' 'so'

ta-khan (B), at that time, then

tat-kṣaṇ-āt (S), at that very time, at once

ta-ta (B), so much; (cf. *e-ta, ḡa-ta, ka-ta*, etc.)

ta-thā (B), there, at that place

tathākār (B), of that place

tathāpi (S) (*tathā-api*), nevertheless, yet

tat-avadhi (S), since then

tad-iyā (S), his

tad-utpāy (S), (with) reference to that, in that matter

tan-ay (S), continuing a family, offspring

tanay-vatsal-ā (S), (a woman) devoted to her offspring

tanu (S), body, person, form

tamo (S) (= *tamas*), darkness

tarās (B), poetical for S. *trās*, fright, terror

tarka (S), supposition, conjecture, argument

tal (S), surface, plane; *tul-e*, below

tava (S), thy, thine

tavu (B), yet, nevertheless

ta-ve (B), then, thereupon

tā (B), *tāhā*, that

tā-i (B), therefore, for that cause

TĀKĀ- (B), gaze at, look at

tākiyā (H. *takiyā*), a pillow, bolster

tāgiā (A. *takiā*), urging to effort, hurrying

TĀRĀ- (B), drive away, drive forth

tātā-tāri (B), hurry, urging

tāp (S), heat, pain, torment

tāp-ita (S), beaten, pained

tārū (B), *tāhā-rū*, they

tārū (S), star

tārikh (A. *tārikh*), day of month, date

tārīni (S), delivering. (Durgā)

tāre (B), *tāhā-ke*, him, her

tāhā (B), it; *tāhār*, of him, of it

TIT- (B), wet, moisten

titi' (B) (*titi-iyā*), wetting

tin (B), three

tin-lok (B), *tri-lok* (S), the universe, the three worlds, heaven, earth and the lower regions

timr (S), darkness, murkiness

tiras (S), across, sideways, out of sight

tiras-kār (S), abuse, scolding, disrespect

tir (S), crossing, shore, bank

tunda (S), month (used disrespectfully)

tumi (B), you

TUL- (B), raise, compare, collect

trā (S), thirst

trānā (S), thirst

te-iś (B), twenty-three

te-man (B), that kind, anch

top (Turkish), cannon, gun, artillery

tomā-vinā (B), save you, besides you

torāṅga (? E. trunk), a tin box for clothes, etc.

tolā-pārā (B), raising and falling,

thinking a thing out from all points of view

tyāg (S), abandonment, leaving

TYAJ- (B), leave, abandon

tyajī' (B) (= *tyaj-iyū*), having left

trās (S), terror

triś (B), thirty

tvam (S), thou

tvarū (S), haste, hurry

tvarite (S), in haste (*tvarita*)

THĀK- (B), stay, remain

THĀM- (B), stop, arrest

theke' (B), *thāk-iyā*, having stayed;

theke theke (B), from time to time

danṭan (S), a biting, a bite, sting

dakṣiṇ (S), right hand, southern

daṭi (B), a cord, a rope

dayā (S), pity, comparison

dayā-may (S), pitiful

darajā (H. *darwāza*), a door

daridra (S), mendicant, poor

darkār (P), necessity, need

dal (S), leaf, petal

dai (B), a crowd, party

daf (S), ten; *daf-jd*, ten o'clock

dafa-praharāṇa-dhārini (S), holding ten weapons (used of the goddess Kālī)

daṣṭa (S), bitten

dasyu (S), fiend, unbeliever, robber

DĀRĀ- (B), stand, be upright

dādā (B), elder brother

dān (S), giving, a gift

dābā (B), chess

dāy (S), properly that which should be given (*dā-ya*). In Bengali, an obligation

DI- (B), give; past ppl. *dewā*

dik (S), point of compass, direction

din (S), day

diba-ditēchi (B), "I shall give, I am just giving"; expresses insincere promises to give

diyā (B), having given. Also used

for *dwārā*, through, by means of

dilā (B), for *diyachīle*, gavest

Dillī (H), Delhi

dīras (S), heaven, day

dvā-kar (S), day-maker, the sun

dvā-niśī (S), day and night

diptā (S), flaming, illuminated

du, *dui* (B), two

dwār (B) (= S. *dvār*), door

dui-ek (B), about two

duḥ-kha (S), pain, hardship, misery

duḥ-khita (S), grieved, distressed

duḥkhl (B), poor

dudh (B) (= S. *dugdha*), milk

dur-anta (S), whose end is hard to find, ending badly, cruel

Durgā (S), Śiva's female counterpart

dur-daṭā (S), evil condition, hard case

Durjyodhan (S), leader of the Kaurava princes in the great war of the Mahābhārata

- dur-vār* (S), hard to resist, irrepressible
dur-vṛtta (S), ill-conducted, wicked
du-vār (B), two times, twice
du-sandhyā (S), lit. 'two twilights,' at morn and eve
duhitā (S), the milker, daughter
dūt (S), messenger, ambassador
dūr (S), distant, distance; *dūr-e*, afar
dr̥tha (S), firm, immovable
dr̥ṣṭi (S), vision; *dr̥ṣṭi-path*, path of vision
de-o, dāo (B), imperative, 'give'
DEKH- (B), see, behold
dekhā (B), a seeing, a vision
DEKHĀ- (B), causes to see, show
deva (S), heavenly, deity
devatā (S), divine power, a divine image
devar (S), husband's younger brother
deś (S), point, place, region, country
deś-bhraman (S), visiting countries, travel
dēha (S), 'envelope of soul,' the body
doṣ (S), defect, fault, sin
dravya (S), 'movable,' substance, matter, property
druma (S), tree
dvār (S), door
dvārā (B) *dvārāy*, by means of, through
dvī-ja (S), twice-born, Brāhman
dvīja-sabhā (S), Brāhman society or gathering
dvī-sapta-koti (S), twice seven crores

dhan (S), deposit, wealth, property
dhanī (S), wealthy
Dhanan-jay (S), 'winner of wealth,' a title of Arjuna
dhanu (S), bow; also *dhanus*, *dhanur*
dhanu-kī (B), bowman, archer
dhanur-dhar (S), holder of bow
dhanur-vān (S), Bowman
DHAR- (B), seize, hold
dharanī (S), supporter, earth
dharū-dhārī (B), holding and grasping

dharma (S), usage, custom, right, law, justice, religion
dharma-parāyan (S), devoted to religion
Dharmma-putra (S), Yndhisthir, son of Dharma, god of justice
dhār (B), edge, sharpness, margin
dhāran (S), assumption
dhira (S), steady, constant, firm
dhira-prakṛti (S), steady of character

dhire dhire (B), slowly
dhṛta (S), seized, held
dhairjya (S), firmness, constancy, endurance, sufferance
dhyān (S), meditation, contemplation
dhvani (S), sound, noise

nagar (S), town, city
nacet (S), otherwise
NĀĪ- (B), stir, move
nadi (S), river
namāmi (S), we bend
nay (B), nine
nay, na he (B), is not
nayan (S), eye (guiding organ)
nay-jā (B), nine o'clock
nar (S), man, husband, hero
naṣṭa (S), destroyed, spoiled
nahe (B), is not; *nahis*, art not
nā (B), not; *nā kena*, why not? no matter how many or much
nā-i (B), is not, does not exist
nāk (B), nose
nāg- (S), snake, a kind of tree
NĀC- (B), dance
NĀR- (B), causal of *NĀĪ-*, 'cause to move, shake, stir
nānā (S), various, different
nānā-prakār (S), of various kinds
nānā-vidhā (S), of many sorts
nānā-sthā, nānā-sthān (S), various places
NĀM- (B), descend, come down
nām (S), name; *nām-e*, by name
nāyeb (A), a deputy, factor (*nāib*); *nāyeb-gomāsthā*, factors and clerks
nārī (S), woman, wife; (cf. *nar*)

nūri-bhakti (S), feminism
nālīś (P. *nālīśh*), a complaint, a charge
nāṣṭkā (S), nostril, nose
nā hay (B), perhaps, may it not be?
nāhi (B) (= *nā-i*, q. v.)
nī (B) (= *nā-i*, q. v.)
nīh-sandeha (S), without doubt
nikat (S), proximity; *nikate*, near
nī-kṣep (S), putting down, throwing down
nī-khṛṣṭ (B), without defect, pure, absolute
nij (S. *nī-ja*, innate), own, proper
nij-er (B), of one's own
nī-tānta (S), excessive, very
nite (B), to take, you used to take
nī-tya (S), innate, constant, continuous
nī-dāgh (S), hot season, summer
nīdāghṛtta (S. *nīdāgha-artta*), oppressed with the hot season
nīdrā (S), sleep, sleepiness
nī-dhī (S), receptacle, reservoir
nī-nād (S), sound, noise, cry
NIND- (B), put to shame
uind-ā (S), abuse, defamation, censure
nī-maṇṭraṇ (S), invitation
nī-mitta (S), cause, occasion, motive
nī-yukta (S), appointed (to a post)
nir-upāy (S), without resource
nīr-ikṣaṇ (S), looking at, contemplation
nī-rūpaṇ (S), determination, definition, settling
nīr-jaṇ (S), without population, deserted
nīr-doṣ (S), faultless
nīr-mūṇ (B), creation, making
nīr-mitta (B), made (of), manufactured
nīr-lābh (S), without greed
NIV- (B), extinguish; [S. *nīrvāna*]
nī-nīraṇ (S), prevention, forbidding, prohibition
NI-VĀS- (B), dwell, inhabit
nī-ṛtī (S), satisfaction, joy, extinguishing
nī-vedan (S), representation, statement

nīfā-kar (S), 'night-maker,' the moon
nīfā-car (S), wanderer at night, goblin, *Rākṣasa*
nīfi (B), night
nīś-cinta (S), thoughtless, free from care
nīś-tej (S), devoid of lustre or vigour
nīc (S), low, below; *nīc-a* (B), under
nīr (S), water
nī-rav (S), noiseless
nīl (S), swarthy, dark, dark blue
nīl-otpāl (S. *nīla-utpāl*), blue lotus
nīlan (S), new, young, fresh
nekete (B) *nekeriya*, (mottled), a hyena
nete, *netā* (B), bald, shaven, shorn (used in contempt of Mahomedans or Buddhist monks)
ne-tra (S), 'guide,' the eye
nēśa-khor (A), devourer of intoxicants
ny-ny (S) (going back, reference), rule, custom, manner. Used as a locative in Bengali to mean 'like,' 'in the manner of'

pakṣa (S), wing, pinion, party, side, troop, class
pakṣi (S), 'winged one,' bird
pachand (P. *pasand*), choice, approval; *nā-pasand*, disapproval
Pāścāvatī, a river near the sources of the Godāvari, near where Rām and Sītā spent great part of their banishment
PAḤ- (B) (S. *patān*), fall
PAḤ- (B) (S. *pāṭh*), read, learn
PARĀ- (B), cause to read, teach
patū (B), a lesson
patan (S), a falling
patita (S), fallen
patni (S), mistress, lady, wife
pat-tra, *patra* (S), document, letter
path (S), path, road
pathik (S), wayfarer
pada-tal (S), at feet, underfoot
padma (S), lotus, that which closes at night

padma-patra (S), lotus-leaf
padma-mukhī (S), lotus-faced, with face like a lotus
padma-van (S), lotus-thicket
Padmālayā (S. *padma-ālay-ā*), she who has the lotus for her abode, Lakṣmī
par (S), leading beyond, farther, remoter, future, after, extreme, foreign, hostile, stranger
PAR- (B), put on (clothes)
PARAS- (B), touch, come into contact (S. *parśa*)
paramēśvar (S. *parama-īśvar*), Supreme God
parī (S), backward, away, forth
parī-kram (S), bold advance, valour, strength
parā-jay (S), loss, defeat
parāṇ-sakhā (B) (S. *prāṇ-sakhā*), life's companion, heart's companion
parā-murā (S), reflexion, consideration, advice
parī (S), around, quite, thoroughly
parī-ṣay (S), intimacy, introduction, acquaintance
parī-cūlana (S), conducting, driving
parī-pāṇu (S), quite full
parī-māṇ (S), measurement, perimetre, amount
parī-vār (S), attendants, retinue, family, female relations, wife
parīkṣā (S. *parī-ikṣā*), examination
par-din (B), next day
parīyāṭan (S. *parī-aṭan*), peregrination, journey
parīy-anta (S. *parī-anta*), up to, to end of
PAŚ- (B), enter, penetrate
paśu (S), tethered beast, beast, brute
paścāt (S), behind, in the rear;
paścāt-paścāt, following after
paṭhā (H), first
pā (B), foot, leg
PĀ- (B), get, obtain
pāṇsū (S), particle of dust, grain of sand, ashes
pāṇsū-jāl (S), thicket or mass of ashes

pāgal (B), mad, crazy
pāc (B), behind; *pāc-e*, behind, after: often used in the sense of 'lest'
PĀTHĀ (B), send
PĀT- (B), cause to fall, spread
pāt-ā (B) (participle), spread out
pā-tru (S), drinking vessel: also, a suitable person, a good *parti* in marriage
pān (B), direction; *pān-e*, towards
pāpuṛi (B), bud, blossom
pāy-cārī (B), using one's feet, walking or tramping up and down
pār (S and B), opposite bank, bank
PĀR- (B), be successful, be able; (the potential verb)
PĀI- (B), guard, cherish, nourish
pātun (S), guarding, cherishing
PĀLĀ- (B), run away, take to flight
pāi (B), side; (S. *pāṛiva*). *pāṣphir-*, turn over in bed
pāṭā (B), dice
pitā (S), father
pīpāsū (S), thirst
pīpāsita (S), thirsty
piyālā (F), a cup
piṭā (S), pain, agony, disease
punya (S), auspicious, holy, sacred
puṇya-sthān (S), sacred place
putra (S), son, child; *putra-vadhū* (S), son's wife
punar (S), back, again; *punaḥ*, again and again
puṇarāy (S), again
pur (S), city, inner apartments;
pura-rāsi, dweller in zenana
puras-kār (S), preference, honour, etc. In Bengali, a reward, prize
puruṣ (S), a male, a man
pājā (S), worship, adoration
pūrṇa (S), filled, full
pūrvva (S), in front, fore, former, earlier, the East
pūrvva-mukh (S), facing east
pūrvva-vat (S), preceded by
pūrvvāpekṣa (S. *pūrvva-apekṣā*), than before
pṛthivī (S), the (wide) earth; (*pṛthivī*)

peṭ (B), belly, womb
 pe-ye (B) (=pā-iyā), baving got
 pyācā (B) (S. *pechaka*), owl
 pra-kār (S), kind, sort, species
 pra-kāś (S), shining, manifest, open
 pra-galbha (S), arrogant, boasting
 pra-galbhatā (S), arrogance, pride
 pra-jā (S), creature, folk, people,
 subject, tenant
 pra-nām (S), obeisance, salutation
 prati- (S), against, counter, in re-
 turn (with nouns), every
 prati-din (S), every day
 prati-mā (S), likeness, image, figure
 prati-veś (S), neighbouring, neigh-
 bour
 prati-śruta (S), promised
 praty-akṣa (S), evident, visible,
 plain, before the eyes
 praty-ek (S), each one
 pratham (S), first
 prathamataḥ (S), at first
 pratham-e (B), at first
 pra-dān (S), giving forth, bestowing
 pra-yās (S), exertion, trouble, effort
 pra-yojan (S), necessity, need
 pra-yojanīya (S), necessary
 pra-lobbhan (S), enticing, allure-
 ment
 pra-veś (S), entering, entrance
 praś-na (S), question, inquiry
 pra-sanna (S), pleased, gracious,
 propitious
 prasar (B), extent, dimension
 pra-siddha (S), notorious, famous
 pra-sūn (S), blossom, flower
 pra-stāv (S), proposition, proposal
 pra-karaṇ (S), attack, weapon
 prāṅgun (S), courtyard
 prān (S), breath, life, vigour, soul,
 vitality
 prānādhik (S) (*prāṇa-adhik*), more
 than life
 prān-tyāg (S), leaving life, death
 prān-dān (S), giving life
 prān-dī āraṇ (S), maintenance of
 life
 prān-vadh (S), destruction of life,
 murder
 prātar (S), at dawn
 prātaḥ-kāl (S), at early morn

prāntār (S. *pra-antar*), long-distant
 road. In Bengali, a wide open
 plain
 prāpta (S. *pra-āpta*), gotten, gained
 prāy (S), near, on the verge of,
 resembling
 prārambha (S. *pra-ārambha*), very
 beginning
 prārthanā (S. *pra-arthanā*), prayer,
 entreaty
 prāśidd (S), temple, public build-
 ing, palace
 priya (S), dear, beloved
 priyatam (S), best beloved
 priya-sam-bhāṣi (S), lover of con-
 versation
 prem (S), love, affection, tenderness
 prema-vas (S), subdued by love

 phanā (S), hood of a serpent
 phal (S), fruit, result of action
 PHASK- (B), slip, escape from
 hand
 phāk (B), interval, omission,
 caesura (in verse)
 PHĀT- (B), burst, explode
 Phālgun (S), a month (February,
 March)
 PHIR- (B), turn
 PHURA- (B), be exhausted, spent,
 ended
 phul (S), flower
 phulla (S), blossoming
 pherat (B), return, returned
 PHEL- (B), throw
 phoṣā (B), a drop: used metapho-
 rically 'a drop of a girl,' 'a mere
 girl'

 bāl (B), more than
 bai (B), a book
 ba-u (B) (S. *vadhu*), a wife; ba-u
 mā, daughter-in-law
 ba-jūy (P. *bajā*), right, proper, in
 place
 baṣe (B), imperfect verb, 'that is
 so, I admit'
 baṭa (B), big, great, very
 bandha (S), tying, binding
 bandhu (S), connexion, friend

bandhu-jiva (S), 'living in the family,' a tree (*Pentapetes phoenicea*) which has a brilliant scarlet flower
bandhu-bāndhav (S), friends and relations
barībar (P), regular, regularly
bal (S), strength
BAL- (B), speak, say. (Pronounced *bol*.)
ba-la-hin (S), deprived of strength
balī (S), strong man, soldier
balī-dal (B), party of soldiers
BAS- (B), sit, sit down
BASĀ- (B), cause to sit, make to sit
bahir-bhāg (B), outer part, outside
bahu (S), abundant, much
bahu-dūr (S), very far
bahu-bala-dhārini (S), possessing much strength
bāki (A. *būgi*), remnant, remainder, remaining over, wanting
bāgh (B), tiger; (S. *vyāghra*)
BĀJ- (B), play (instruments), sound, resound
BĀĪ- (B), grow; (v. *baia*)
bādhā (S), annoyance, exclusion, impediment
bāp (B), father
bābad (A. *bābat*), on account of
bābā (B), term of affection used of father or child
bābu (B), term of address equivalent to English 'mister'
bāra (B), twelve
bālak (S), a boy, child
bālikā (S), a girl
bāhādur (P. *bahādur*), title of respect
bāhīr (B), outside
bāhu (S), (strong) arm
buk (B), breast, bosom; (S. *vakṣas*)
BUJ- (B), close (eyes)
BUJH- (B), understand; (S. *budh*.)
BUJHĀ- (B), explain
buddhi (S), wisdom, knowledge
bṛhat (S), big, great
be-iś (B), twenty-three
be-cārā (P. *be-chāra*), helpless, without means, unfortunate

BEĪĀ- (B), walk about, take a walk; (S. *vihār*)
beś (P. *beśh*), excellent, admirable
beśī (P. *beśh*), excessive, abundant
behārī, English 'bearer'; a body-servant, valet
bojhā (B), load, burden
bodh (S), understanding, knowledge; *bodh kar-i*, I think; *bodh hay*, methinks
Brahma (S), relating to Brahman, 'devotion'; *Brahma-samāj*, the theistic reformed sect founded by Rājā Rām Mohan Roy
Brāhman (S), the priestly caste of that name
bhak-ti (S), partition, devotion, worship, faith
bhaṅga (S), breaking, frustration, rout, defeat. In Bengali, *bhaṅga di-* means to admit defeat
bhadra (S), laudable, respectable, well-bred
BHĀN- (B), speak (archaic)
bhay (S), fear, terror
bhayānāk (S), terrible
bharani (S), wearing, procuring, maintaining
bharṣanā (S), threatening, abuse
bhavan (S), dwelling, abode
Bhavanānda (S), *bhava-ānanda*. In Bāṅkim Chandra Chattopādhyāy's tale "Ānanda Math," the "Abbey of Bliss," all the dwellers in the monastery had names ending in *ānanda*. *Bhavanānda* means 'delighting in existence'
bhaviṣyat (S), that which is to be, the future
bhāi (B), brother
bhāgya (S), that which is divisible or allotted, fortune, fate, good fortune
bhāgya-doṣ (S), fault of fate or lot
BHĀṄG- (B), break, smash
bhāṛār (B), store-room, treasury; (S. *bhūṇḍa-āgār*)
bhān (B), pretence
bhār (S), burden, load (often used

as an adjective to express a dejected face)

Bhārat (S), the realm of Bharat, India

Bhārat-varṣa (S), the land of India

bhārūpan (S. *bhāra-arpan*), imposing a load

bhāri (B), heavy. Often used as 'very'

bhāla (S), good; *bhāla lāg-e*, seems good, tastes good

BHĀV (B), think, suppose

bhāv (B), manner; *bhāv-e*, in manner

bhāṣā (S), speech, talk, language

bhāṣini (S), speaking, eloquent

bhikhāri (B), a beggar

bhit (B), direction, quarter

bhin-na (S), separated, divided, different

bhijā (H), wetted, moist

bhita (S), terrified

bhima-bahu (S), terrible arm

bhuj (S), arm

BHUL (B), mistake, be deceived, blunder

bha (S), earth; *bhā-tale*, on the ground

bhānt (S), earth, ground

bhāṣan (S), ornament, jewel

bhūṣita (S), adorned

bhog (S), enjoyment, fruition

bhor- (B), dawn

BHRĀM (B), wander, stray

bhrātā (S), brother

bhrātṛ-ājñā (S), fraternal order

bhrū (S), eyebrow

Magadha (S), the country now southern Bihar

mag-na (S), immersed, drowned

majkur (A. *markur*), aforesaid

maṭā (B), a dead body

maṇi (S), pearl, jewel, pupil of eye

maṇḍal (S), circle, assemblage, group

maṇḍitā (S), adorned, decorated

mat (S), opinion, view

mat, mate, matan (B), like, resembling

matta (S), mad, intoxicated

madhu (S), sweet, honey

madhya (S), middle, midst; *madhye*

madhye (B), from time to time

madhya-sthal (S), middle-place

madhyāhna (S. *madhya-ahna*), mid-day

man (B), mind; *man-e man-e*, mentally; *man-e kariyū*, thinking, remembering

Manari-ja (S), born in the heart, the god of love

manahabhiṣa (S), desired in mind

manib (A), a lord, master

manuṣya (S), human, a human being

man-tra (S), pious thought, hymn, sacred text, formula, spell, incantation

manda (S), slow, sluggish, faint, low

mandir (S), gladdening, temple, palace

numa (S), of me

MAR- (B), die

marmma (S), vitals, mind, senso

malaya (S), the western Ghats, abounding in sandal trees

malaya-ja (S), born on the Malaya mountains, the western breeze.

Also sandal tree

malayaja-kital (S), cooled by the western breeze

mallikā (S), a kind of jasmine

masta (B), huge, great

mahā (S), great, big

mahā-bāhu (S), great arm

mahā-rāj (S), great king

mahā-vir-jya (S), great heroism, vigour

mahāsay (S. *mahā-sāy*), high-minded, noble, a term of respect

mahā-samar (S), the Great War (of 1914—1918)

mā (B), mother; (S. *mātā*)

mānā (P. *māhānah*), monthly pay

MĀKH- (B), smear, anoint, be redolent of

Māgh (S), a month (January—February)

mājh (B), *mājh-e*, middle, in midst;

mājh-e mājh-e, from time to time

mūj-khān (B), the middle (ono)
mūti (B), earth, mud; (S. *mṛtikā*)
mūtā (S), mother
mūṭ-bhakti (S), devotion to mother
mūṭ-sana (S), like a mother, as a mother
mūtra (S), measure, only what the preceding word expresses, only
mūthū (B), head; (S. *mastak*)
mūn (S), opinion, notion, regard, honour, respect
MĀN- (B), honour, fool, admit
mūnas (S), mental faculty, mind
mūnu (B), male being, human being
MĀR- (B), beat, kill
Mārīca (S), the demon who assumed the form of a golden deer to inveigle Rām away from Sītā
mūlā (S), a wreath
mās (S), a month
māsik (S), monthly
mitā (B), friend; (S. *mītra*)
Mithilā (S), capital town of Videha
mīth-yā (S), false, untrue
mīthyā-vādi (S), speaking false, perjurer
mīlan (S), a meeting, mingling
mukta (S), released, freed
mukh (S), face, mouth
mukha-ruci (S), charm of face
mukha-stha (S), placed in mouth, learning by repetition
munda (S), bald pate, head
munda-ghāti (S), head-breaking
mudrā (S), coin, a sovereign
muni (S), inspired or ascetic man, a hermit
muni-patni (S), hermit's wife
muhur-muhur (S), at one time and again
muhūrtta (S), a moment, instant
mūratī (B), poetical for (S.) *mūrtti*
mūrechā (S), faint, swoon; *mūrechā*
ya-, go fainting
mūrechā-panna (S), in a fainting condition
mūrtī (S), solid body, material form, body, person, form, appearance, image

mūlyā (S), attached to root (*mūl*), price, value
mṛga (S), forest animal, game, deer
mṛta (S), dead
mṛtyu (S), death
mṛdu (S), soft, delicate, mild, tender
meke, mekhe (B) = *mākh-iyā*
megh (S), cloud
meṃ (B) (= *māyiyā*), a girl, woman
MEL- (B), open (eyes)
meṃ (S), sleep
mor (B), of me; *mo-re*, to me
mauna (S), condition of a *muni*, silence

ja-khan (B), at what time, when
ja-ta (B), how much
jaṭhū (S), as, like, as for instance
jaṭhūrtha (S. *jaṭhū-ārtha*), conformable to reality, correct, true
jaṭheṣṭa (S. *jaṭhū-ṣṭa*), such as desired, sufficient, up to expectation
jaṭhoci (S. *jaṭhū-ucit*), suitable, fit
jaḍi (S), if
jaḍyapi (S), even if, although
Yama (S), the god of death
ya-ve (B), when
YĀ- (B), go, depart
yātrā (S), going, procession, a mythological play with singing
yāminī (S), having watches, night
yār (B) = *yāhār*, of whom
yā-re (B) *yāhū-ke*, to whom
yār-par-nā (B), than which none is more, 'on ne peut plus'
yāha (B), for *yā-o*, go
yāhā (B), that which; *yāhār*, of which
yukti (S), combination, argument, thesis
yuga (S), pair, couple
yuga-var (S), good pair
yuddha (S), battle, war
Yudhiṣṭhir (S), the eldest of the five Pāṇḍava brothers in the Mahābhārata
ye (B), who, he who; conjunc. that
ye-na (B), as, like

je-man (B), as
je-rūp (B), like which, such
yugma (S), pair
yugma-netra (S), pair of eyes
yugma-bhrū (S), pair of eyebrows
yog (S), auspicious conjunction of planets
yogāt (B), collection, procuring
yauvan (S) (from *yuvan*; cf. Lat. *juvenis*), youth, adolescence

ravānū (H), departure, starting
rakam (A. *ragm*), kind, sort, species
rakta (S), coloured, red, blood
rakta-mūkhā (B), blood-smeared
RAKS- (B), save, preserve
rakṣaḥ-kūrāgūr (S), prison of demons
rakṣaḥ-pur (S), demon-city, i.e. *Laṅkā*, in Ceylon, the capital of Rāvaṇa
rakṣaṇ-avekṣaṇ (S), preserving and guarding
rakṣas (S), nocturnal demon
rakṣā (S), protection, deliverance
Raghu-maṇi (S), pearl of the tribe of Raghu
rajat (S), silver
rajuni (S), night
rajju (S), rope, cord
raṇ (S), battle, war
raṇa-nipun (S), skilled in war
raṭh (S), chariot
rathi (B), charioteer
randhan (S), cooking
randhra (S), opening, fissure
RAH- (B), stay, stop
rahita (S), deprived of
rākā (S), full moon
rākṣas (S), nocturnal demon
RĀKH- (B), keep
Rāghava (S), of the tribe of Raghu
rāja-gaṇ (S), kings
rājā (B), king, monarch
rājī (A. *rāji*), consenting, compliant
raj-kumār (S), *rāj-putra* (S), king's son, prince
rāj-bhāg (S), royal share (of revenue, rent)

rāj-Lakṣmī (S), the Lakṣmī or goddess of good fortune of the realm
rāj-ya (S), kingdom, realm
rājya-cyutā (S), fallen from rule
rājya-bhog (S), enjoyment of rule
rājya-kin (S), without a realm
rāt (B), night
rātra, rātri (S), night
Rām (S), the royal hero of the Rāmāyana epic
rīmā (S), beautiful young woman
Rāma-bhadra (S), name of Rām
ristā (P), a road, way
Rāhu (S), a demon whose head, severed by Viṣṇu, causes eclipses by trying to swallow the moon
ripu-dala-varipī (S), enemy-band-snbduing
rtti (S), stream, current, manner, rule, custom
ruci (S), light, splendour, beauty, taste, fondness
ruṭi (H. *roṭi*), bread
rūp (S), form, shape, beauty
rūp-simā (S), limit of beauty
rei arel (B), exclamation 'oh!'
rodan (S), weeping
raudra (S), fierce sunshine, heat

LA- (B), take
lakṣa (S), aim, target, regard
Lakṣmaṇ (S), younger brother of Rām
Lakṣmī (S), goddess of prosperity
lakṣya (S), object aimed at, mark, prize
lajjā (S), shame, bashfulness
latā (S), creeping plant, creeper
LAHH- (B), obtain, get
lampha (B), a jump, leap
lambā (B), long
lambita (S), hanging down
lālū (S), forehead
LAG- (B), adhere to, continue, begin
lāgi (B) = *lāg-iyā*, for the sake of
lāj (B), shame, impudence
lābh (S), gain, profit
lāl (P), red
LIKH- (B), write

LUKĀ. (B), hide
LUTH. (B), rob, plunder
lekḥā (B), past part. of **LIKH.**
lekḥā-parā (B), reading and writing,
 education
lok (S), person, people, folk
lokābhāv (S. *loka-a-bhāv*), lack of
 people
loka-maṇḍal (S), circle or society
 of people
lok-sādhārṇ (S), common people.
 (In Sanskrit = common talk)
lobh (S), desire, greed
lobhi (S), greedy

vai or **baī** (B), book
vaṁśa (S), family-tree, race, do-
 scent
vakṛtā (S), speech, oration
Vaṅga (S), Bengal; **Vaṅga bhāṣā**,
 Bengali language
Vaṅga-deś (S), land of Bengal
Vaṅga-deś-vāsi (S), dwellers in
 Bengal
Vaṅgeśvar (S. *Vaṅga-īśvar*), Gover-
 nor of Bengal
vaś (S), the sacred fig tree, *Ficus*
Indica
vatsa (S), yearling, calf, obild (in
 the last sense, chiefly as a term
 of endearment)
vatsar (S), year
vatsal (S), attached to her calf (cow),
 tender, affectionate
vadan (S), speaking, mouth, face
vadhu (S), bride, wife
van (S), forest, wood
vana-vās (S), forest hermitage
vanāntar-e (S) (*vana-antar-e*), in
 another forest
VAND. (S), praise, worship
vandya (S), worshipful
vanya (S), woodland, sylvan
var (S), chief, best, excellent. Often
 used as a suffix of regard, as
bandhu-var, best of friends
var (S), gift, reward, boon
vara-dā (S), conferring boons, giver
 of boons
varṇan, **varṇanā** (S), description,
 recital

varttamān (S), present, existing
varṣa (S), raining, the rainy season,
 the year, a year, division of the
 world; e.g. *Bhārat-varṣa*, the
 land of India
vai (S), will, desire, dominion,
 compulsion, obsession, influence
vasati (S), dwelling, sojourn
vākya (S), utterance, speech
vai-may (S), eloquent, loquacious
VĀC. (B), survive, be saved (from
 death)
VĀCĀ. (B), save, deliver
vāṣi, **vāṣi** (B), home, homestead,
 consisting of one or more *ghar*,
 houses or rooms: (from S. *vā-*
ṣikā, enclosure, garden)
vāṇi (S), speech, eloquence
vāṇi-vidyā (S), speech and know-
 ledge
vātās (B), wind, breeze; (S. *vāta*)
vādal (B), cloudy or stormy weather
vām (S), left hand
vāyu (S), wind, air, breath
vāyu-veg (S), speed like wind
vār (S), time fixed, with numerals,
 time; e.g. *tin-vār*, three times,
 day of week; e.g. *Som-vār*, Mon-
 day
vāre-vār, **vāra-m-vār** (B), time
 after time
vārāndā (P), verandah, porch
vāriṇi (S), she who wends off
vās (S), dwelling
vāsā (B), lodging
vī-cār (S), procedure, consideration,
 judgment
vicār-ak (S), judge, magistrate
vicār-ālay (S), court of judgment
vi-jāl (B) (S. *vi-dyut*), lightning
VITAR. (B), distribute
vi-dāy (B), permission (to go), fare-
 well, goodbye; (Haughton gives
 the stymology (H.) *vadā'a*, Jñ-
 ānendramohan prefers *vi-dā*,
 giving (permission to go). Per-
 haps it should be written *vidāy*)
vi-dāri (S), howing or tearing in
 pieces
vi-dyā (S), knowledge, science, dis-
 crimination

vidyālay (S. *vidyā-ālay*), school, seat of learning
vidh-avā (S), bereaved, widow
vi-dhi (S), disposition, command, precept, rule
vidh-u (S), the solitary one, the moon
vidhu-maṇḍal (S), the moon's orb
vinū (S), without, lacking
VINĀŚ (B), destroy, ruin
vi-nimay (S), barter, exchange
vindu or *bindu* (S), drop
VINDH- (B), pierce, penetrate
vi-pad (S), failure, disaster
vipad-sālil (S), flood of misfortune
vi-parita (S. *vi-pari-ita*), reversed, inverted, contrary
vi-pul (S), large, widespreading, vast, loud
Vi-bhīṣaṇ (S), a noble aborigine, brother of Kūbera and Rāvaṇa, made ruler of Laṅkā after the defeat of Rāvaṇa
vi-mukh (S), with averted face
vi-rata (S), ceased, desisted
vi-rāy (S), brilliant, resplendent, conspicuous
vi-lakṣaṇ (S), various, manifold, eminent
vi-lamba (S), tardiness, delay
vīlāt (A. *valāyat*, a district or country). The term applied by the Mogal rulers when settled in India to their western home, now become a province. Hence, in modern usage, western lands and specifically England
vi-lāp (S), lamentation
vi-varaṇ (S), exposition, statement
vi-vāha (S), carrying home of the bride, wedding, marriage
vi-vecanā (S), distinguishing, pondering, opinion
vi-śeṣ (S), difference, characteristic property, peculiarity, particularly
vi-śrāṇ (S), rest, relaxation
vīśva (S), 'pervading,' the whole, universe
vīśva-vidyālay (S), university
vi-śvās (S), trust, confidence, belief
viṣ (S), poison, venom

vi-śannu (S), sad, dejected
vi-śam (S), uneven, rough, horrible, terrible
vi-śay (S), working, field of action, domain, compass, range, reach, object, topic, property
viśay-ālay (S), goods and chattels
vi-śād (S), lassitude, dejection
vi-śmay (S), surprise, wonder, stupefaction
vismayaṭipanna (S. *vismaya-ā-pad-na*), surprised
vismita (S), surprised
vi-smṛta (S), having forgotten
vihan (B), absence
vihārini (S), sauntering about, enjoying
vir (S), man, hero, warrior
virā-mūrti (S), manly aspect
vir-īya (S), virility, manliness
vrkṣa (S), 'that which is felled,' a tree (pronounced *brikkho*)
vr̥ttānta (S) (*vr̥tta-anta*, end of an occurrence), history, relation
vr̥ddha (S), aged, old man; (B. *buṭṭā*), fem. *vr̥ddhā*
vr̥ja (S), bull
veg (S), shock, vehemence, force, speed
velā (S), limit (of time), hour, time of day
VEŚT- (B), surround, invest
veśtan (S), a surrounding, investment
veśita (S), surrounded
vaikunṭha (S), Viṣṇu's heaven
vy-akti (S), individual, person
vy-agra (S), eager, agitated
vy-athā (S), failure, injury, loss
vy-ay (S), diminution, expenditure, cost
vy-ay-ita (S), expended, spent
vy-asta (S), worried, eager, disturbed
vy-ākul (S), agitated, distracted
vy-ākhyā (S), exposition, commentary
vy-āghāt (S), blow, stroke, impediment, obstruction
vy-ā-ghra (S), 'scenter,' a tiger; (B. *bāgh*)

vyāghra-rūp (S), like a tiger
VYĀP- (B), pervade, cover
vy-āpūr (S), business, affair
vrata (S), vow, religious rite, ceremonial

śakti (S), ability, capacity, power.

The goddess Kālī as the *śakti* or efficient element of *Śiva*

śaṣṭha-tā (S), deceitfulness, fraud
śabda (S), sound, voice, note, word
śayan (S), recumbency, sleep
śarīr (S), 'solid support,' bones, body
śalya (S), uncle of *Yudhiṣṭhira*
śaka (S), hare, rabbit (which the marks on the moon are supposed to resemble)

śaśa-vyasta (S), scurrying like a rabbit

śasya (S), crops (properly *sasya*)
śasya-śyāmat (S), green with crops
śāṅ (S), whetting, sharpening, hone, whet-stone

śānti (S), peace of mind, alleviation, healing

śānti-śānti (S), peaceful, peaceable

śālā (S), house, abode; (B), wife's brother, also a vulgar term of abuse

śāsan (S), chastising, control, government

śikṣā (S), learning

śikṣā-kārya (S), task of learning

śilpa (S), art, craft, industry

śiyāl (B), jackal

śīr (S), coolness, cool dew of night

śīr-āsār (S), torrent of dew

śīṣu (S), 'grower,' infant child

śīṣu-kāl (S), time of infancy

śighra (S), quick, speedy, quickly

śītal (S), cool, cooling, mild

śītalā (S), she who is cooled

ŚU- (B), be recumbent, lie down

ŚUK- (B), become dry

ŚUKĀ- (B), desiccate, dry

śuci (S), pure, clear, innocent

śudhu (B), purely, only

ŚUN- (B), hear

śuni' (B) = *śun-īyā*, having heard

śubha (S), splendid, auspicious

śubhra (S), radiant, resplendent

śūnya (S), empty, void, lacking

śṛgāl or *śṛgāl* (S), jackal; (v. *śṛgāl*)

śeṣ (S), end, termination

śoka (S), grief, trouble

śoka-kāntar (S), ill with sorrow

śOBH- (B), be beautiful, adorned

śobhā (S), splendour, beauty, grace

śowānti (B), freedom, peace

śyāma (S), dark green or blue

śyāmālā (S), she who is dark-green

Śrāvaṇ (S), the rainy month (July—August)

Śrī (S), the goddess of prosperity and beauty. (Prefixed to names of males as a title of respect or self-respect. For women, use *śrīmatī*)

śruti (S), hearing, the ear

śreṇī (S), series, row, class

śroṭṛ-maṇḍali (S), circle of hearers

śam-graha (S), grasping, collecting

śam-grhita (S), collected

śam-vād (S), news, intelligence

śam-śay (S), danger, risk, doubt, uncertainty

śam-śūr (S), mundane existence, worldly affairs

śam-śūri (S), one started in family life

śam-hār (S), destruction, consolation

śa-kal (S), consisting of parts, all, total

śa-kāl (B), early day, early; *śa-kāle*, at early day

śakh-i (S), companion, comrade

śaṅga (S), company; *śaṅg-e*, in company, with

śa-ceṣṭa (S), with effort, striving

śacchal (B), possessed of property, solvent

śata (B) = (S. *sa-patni*), co-wife

śa-tata (S), continued, constantly, continually

śa-tarkatā (S), carefulness, prudence

- sat-ya* (S), actual, true; (B. en-
gagement)
satya-nipha (S), devoted to truth
sa-dā (S), all days, always, ever
san-tuṣṭa (S), pleased, charmed
san-tān (S), continuity, offspring
san-deha (S), doubt, uncertainty
san-dhyā (S), juncture of day and
night, morning and evening twi-
light
san-nikaṭ (S), quite close
san-nyāsi (S), one who has re-
nounced, a devotee
sa-pari-vār (S), with (his) family
or wife
sapta (S), seven
sapta-koti (S), seven times ten
millions
sa-phala-tā (S), fruitfulness, suc-
cessfulness
sab (B), *sarva* (S), all
sabā (B), all
sabhā (S), assembly hall, assem-
blage, society
sama (S), even, smooth, similar, like
sam-abhi-vy-āhār-e (S) = *saṅg-e*,
with, together with
sam-ay (S), 'coming together,' pro-
per time, time
sam-ar (S), 'coming together,'
battle, war, strife
sa-mar-ṛṇ (S), war-loan
sam-artha (S), capable, able [having
its object with it]
sam-asta (S), united, combined, all
sam-āpan (S), conclusion, comple-
tion, end
sam-uday (S), combination, aggre-
gate, whole
sam-udra (S), 'collection of waters,'
ocean
sam-yaddhi (S), prosperity, affluence
sam-pra-dāy (B), in Bengali means,
society, sect
sam-bandha (S), connection, rela-
tion, reference
sam-bhav (S), probable, likely
sam-bhram (S), deference, respect,
reputation, also flurry, haste;
sam-bhram-e, in a hurry
sam-matā (S), consenting
sam-mukh (S), confronting, in front
of
SAR- (B), move, go out
saral (S), straight, upright, sincere,
artless; fem *saralā*
SARAS- (B), irrigate, flood
Sarasvati (S), goddess of waters
and learning
sarpa (S), 'crewing,' serpent,
snake; B. *sāp*
sarva (S), entire, whole, all
sarva-sthān (S), everywhere, every
place
sa-lampha (B), with a jump
salil (S), stream, current, water
sa-vlles (S), possessing determinate
qualities, special
sa-vismay-e (S), with surprise
sa-veg-e (S), with speed
saha (S), jointly, in common with
sahādhya-y-i (S. *saha-adhy-āy-i*),
fellow-student
sahr (P. *shahr*), a town, city
śahasā (S), suddenly
sa-hasra (S), a thousand, a great
many
sahit (S), joined, combined, with
sākṣāt (S. *sa-akṣāt*), eye to eye,
meeting, interview
SĀJĀ- (B), arrange, prepare, adorn
śājh (B) = S. *sandhyā*, q.v.
sāte (B), plus a half: e.g. *sāte*
tin = 3½
sāt (B), seven
sādhāraṇ (S. *sa-ādhāraṇ*, having
the same basis), common to all,
common, the commons
sānanda (S. *sa-ānanda*), with joy,
joyfully
sāp (B), snake; v. (S) *sarpa*
sā-phalya (S), fruitfulness
sāmānya (S), equal, ordinary, com-
monplace
sāmne (H) = *sammukhe*, q.v.
sāstru-nayane (S. *sa-asru-nayan-e*),
with tearful eyes
sāhas (S), pride, courage
sāhāyya (S), assistance, help
siṃha (S), lion, chief; (also a caste
name)

- simha-griva* (S), (having) a lion's neck
siddha (S), accomplished, cooked, boiled
sinduk (A. *sandog*), a chest, coffer
sipāhi (P), sepoy, soldier
Sitā (S), v. *Janak*
simā (S), limit, boundary
su-kha (S), opposite of *duḥ-kha*
sukha-dā (S), giver of joy
su-gabhir (S), very deep
Su-griva (S), handsome neck. A monkey king who was one of the allies of Rām in the great war against Rāvana
su-jalā (S), well-watered
su-tarūm (S), in Bengali means 'therefore'
sud (P. *sod*), interest
su-dūr (S), very far
su-dhanu (S. *su-dhanu-i*), good archer
SUDHĀ (B), ask, demand
sudhā (S), nectar (good drink)
sudhāṁśu (S), 'having rays of nectar,' moon (v. *aṁśu*)
sudhā-nidhi (S), 'receptacle of nectar,' moon
sundar (S), beautiful
su-phalā (S), well-fruited
su-madhur-bhāṣini (S), speaking very sweetly
su-mati (S), wise, of good intelligence
su-mukh (S), bright-faced, but used in modern Bengali sometimes for *sammukh*
su-mukh-er ūsan-e, on the seat in front
sura (S), a divine being, deity
su-yukti (S), good arguments
su-yog (S), good conjunction or opportunity
su-valita (S), well-curved
su-vidhā (S), good opportunity, facility
su-gupti (S), deep sleep
su-sthir (S), very determined, settled
su-spaṣṭa (S), very evident
su-hāṣini (S), laughing very sweetly
śūcanā (S), indication, communication
śrīya (S), sun, sun god
śe (B), he, that
śe-ṣuku (B), that little amount
śer (B), a measure of weight or capacity (about two lbs.)
śe-rūp (B), that way, that manner
SEV (B), serve, tend
sojī (S), straight, easy, simple
soṇa (B), gold; (S. *su-varna*)
soṇā-rūpā (B), gold and silver
Soma (S), the moon
Som-vār (S), Monday
sainya (S), belonging to a *senā* or army, a soldier
sainyādhyakṣa (S. *sainya-adhi-akṣa*), army-superintendent, commander
saudāmini (S), coming from the lovely one (i.e. Indra or the cloud), lightning
stabbha (S), staggered, astounded
stāva-gān (S), laudation-chanting
stri (S), wife, woman
stri-jāti (S), womankind, female sex
stri-buddhi (S), woman's wits
sthān (S), place
sthānāntār (S. *sthāna-antār*), another place, elsewhere
sthāpan (S), o placing, appointing
stithi (S), standing, staying, status
sthir (S), fixed, settled, determined
sthira-mūrti (S), composed face
snān (S), bathing, ablution
spaṣṭa (S), plain, evident
SPHURANO (B), quiver, start
sphūrti (S), alacrity, joyfulness
SMAR (B), remember
svatas (S), of one's own nature, from which we get *svate-o* (B), in spite of, although it exists, even in its existence
sva-deś (S), own country
sva-deśi (B), the modern term for something corresponding to the western fiscal idea of Protection
svar (S), sound, voice, noise, tone, accent, vowel

svarga (S), 'leading to light,' heaven
svarga-gatā (S), gone to heaven,
 dead

svarna (S. *su-varṇa*), gold
svarna-padma (S), golden-lotus
svastyayan (S. *su-asti-ayan*), aus-
 picious rite
svāmi (S), master, husband
svi-kār (S), 'making own,' consent,
 confession

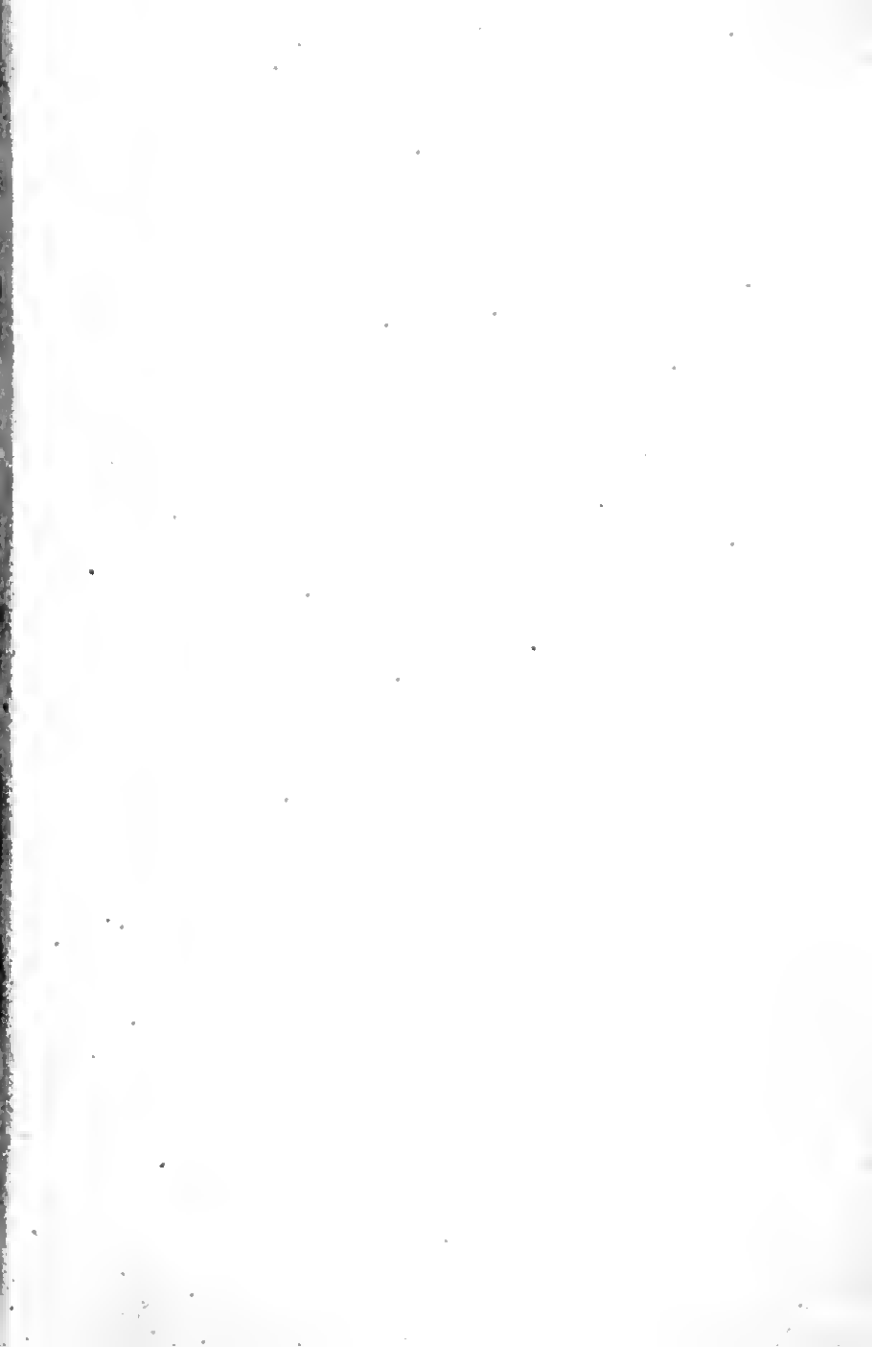
HA- (B), be, become
ha-ite (B), becoming; also post-
 position meaning 'from'
haḥhāt (S), suddenly
hata-buddhi (S), bereft of under-
 standing
hata-bhāgā (S), deprived of good
 fortune, unlucky
hatās (S. *hata-ās*), deprived of hope
ha'te (B) = *ha-ite*, q.v.
Hanu (S), for Hanumān, Ram's
 monkey ally

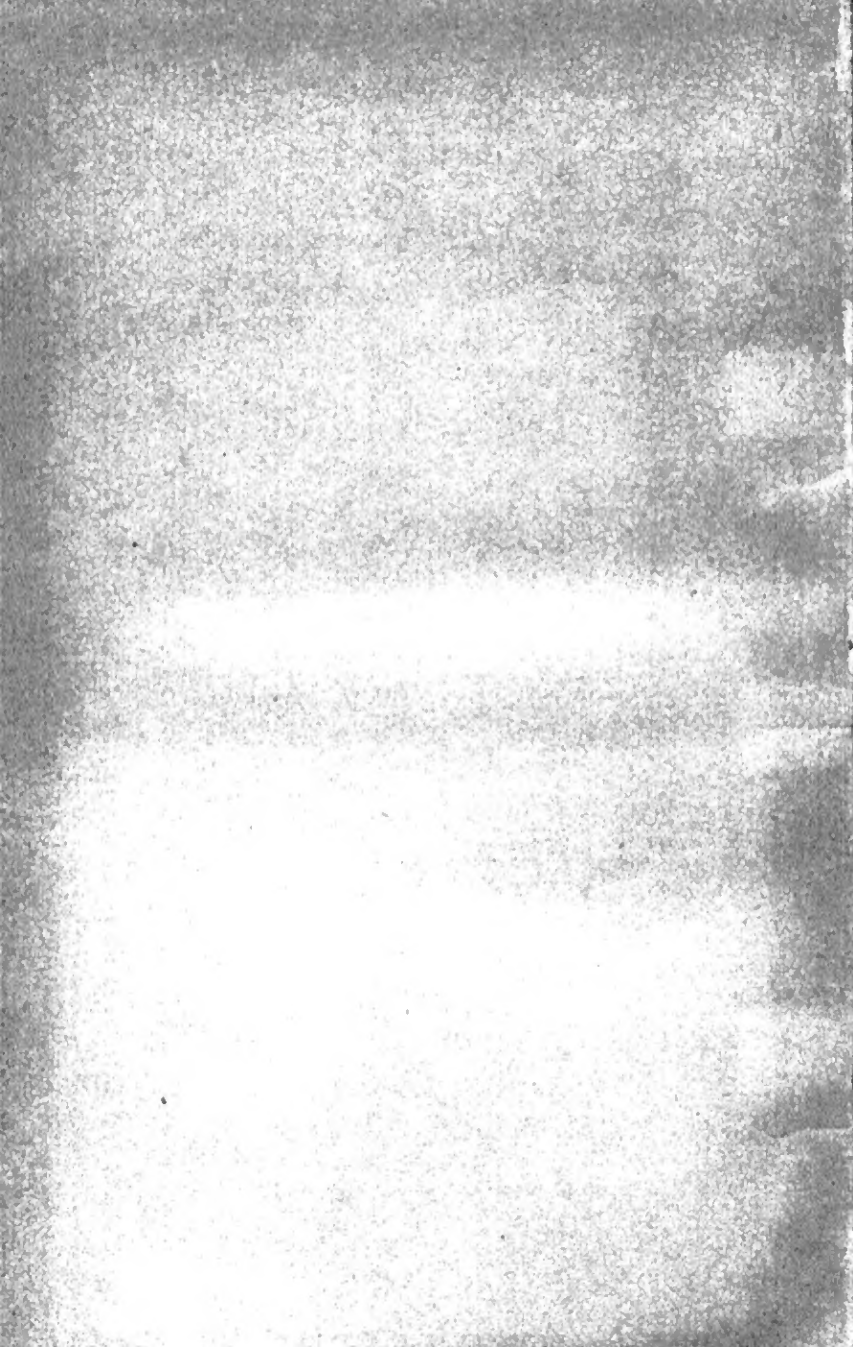
hay ta (B), it may be
HAR- (B), to seize, ravish
haras (B) = *hara* (S), joy
hastā (S), hand = *hāt* (B)
hastākṣar (S. *hastā-akṣar*), hand-
 writing

HĀT- (B), walk
hāt (B) = *hastā*, q.v.
hāy! (B), alas!

HĀN- (B) }
HĀRĀ- (B) } , lose, abandon

HĀS- (B), laugh, smile
HĀSĀ- (B), causal of *HĀS*.
hāṣya-mukh (S), with smiling face
hīrā (B), a diamond
hīd, *hīlay* (S), a heart; (B) *hīdī*
he! ohel (B), exclamation, oh!
he-na (B), this like, such (as this)
HER- (B), see (poetical)
helē (S), carelessness, ease, neglect
helān (B), carelessly leaning back







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